ADMINISTRATION REPORT

OF

THE GOVERNMENT MUSEUM, MADRAS
THE NATIONAL ART GALLERY, MADRAS
THE GOVERNMENT MUSEUM, PUDUKKOTTAI

AND

THE CONNEMARA PUBLIC LIBRARY (EXCHANGE SECTION), MADRAS

FOR

1956-57

©

GOVERNMENT OF MADRAS
1958

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1958

SOME OF THE MUSEUM'S SERVICES.

The Madras Museum is open to the public every day in the week except Friday, from 7 a.m. to 5 p.m. Admission is free.

It receives parties of school children and arranges facilities for guiding organized groups of visitors round the galleries.

It arranges demonstrations to teachers from various High schools and Corporation schools in the City.

It provides a special service whereby illiterate visitors are guided round the galleries and helped to understand the exhibits.

It conducts a practical training course in Museum Technique for teachers from various schools in the State every year during the summer months.

It welcomes co-operation with learned societies; the Archæological Society and the South Indian Society of Painters meet in the Museum. The Museum has a well-equipped theatre—the Museum Theatre—for educational lectures, dramatic entertainments, etc.

The Centenary Exhibition Hall is let out at a nominal rent of Rs. 3 for meetings of cultural organizations and Rs. 5 for exhibitions.

It has large collections which are available for study by research workers and helps students and laymen in identifying specimens of plants, animals, minerals, coins and pre-historic antiquities.

It offers for sale to the public, coins, picture post cards, photographs and publications relating to the collections contained in the Museum.

THE NATIONAL ART GALLERY (MADRAS).

The National Art Gallery is open to the public every day in the week, except Friday, from 9 a.m. to 12 noon and 2 p.m. to 5 p.m. Admission is free.

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Rashtrapati Dr. Rajendra Prasad examining the Buddhist sculptures in the Amaravati Gallery when he went round the Buddha Jayanti Exhibition organized by the Madras Museum as part of the 2500th Buddha Jayanti celebrations, inaugurated by the Rashtrapati on the 27th May 1956. Sri C. Subramaniam, Minister for Finance and Education, is seen next to the Rashtrapati.

ADMINISTRATION REPORT OF THE GOVERNMENT MUSEUM, MADRAS, THE NATIONAL ART GALLERY, MADRAS, THE GOVERNMENT MUSEUM, PUDUKKOTTAI, AND THE CONNEMARA PUBLIC LIBRARY (EXCHANGE SECTION), MADRAS, FOR THE YEAR 1956-57.

I

GOVERNMENT MUSEUM, MADRAS.

GENERAL.

Distinguished visitors.—Among the distinguished visitors to the Museum, were Mr. Earl Warren, Chief Justice of United States of America; His Majesty the Emperor of Ethiopia; Mr. Ho Kang, Deputy Leader of the Chinese Agricultural Science Study Mission to India, Ministry of Agriculture, Peking; Mr. Kondakov, Director of the Exhibition, "Public Education in the U.S.S.R"; Sri A. J. John, Governor of Madras and Srimathi John; Prof. Suniti Kumar Chatterji, Chairman, West Bengal Legislative Council; Mr. H. Berh Folot and Mr. T. Pimhirn, West German Press Delegation; Sri Krishnadasa, Bharat Kala Bhavan, Benares Hindu University; Prof. E. Boehringer, President of the German Archaeological Institutes, Berlin.

Buddha Jayanti Celebrations.—In connection with the 2500th Buddha Parinirvana Jayanti Celebrations, a special exhibition was organized, and Prsident Dr. Rajendra Prasad inaugurated the celebrations and dcelared the exhibition open on the 27th May 1956. This exhibition proved to be a great success, was immensely popular and was considered by many to be one of the very best of its kind in the whole of India. The Exhibition featured four sections, namely—

(1) Some selected Buddhist sculptures in stone and metal;

(2) A number of specially prepared panels giving in a nutshell the main principles of Buddhism and contribution to it by Buddhists of Southern India, particularly, the Tamil areas;

(3) Over 200 photographic enlargements from all over the Buddhist world obtained with the kind help of the representatives of various countries; and

(4) A series of thirty specially prepared murals (size about 12′ × 10′) representing scenes from the life of the Buddha and his previous births. The Exhibition was largely attended.

Full particulars of the Exhibition are given in Appendix VIII.

The large murals specially prepared for the occasion were presented, after the Exhibition was over to the Lady Willingdon Training College for Women, Madras, and the Teachers' Training College, Saidapet, for exhibition in these colleges.

International Museum Week Celebrations.—A world-wide campaign for Museums was sponsored by the UNESCO. The International Museum Week Celebrations in this Museum were inaugurated by the Governor of Madras on 8th October 1956 at 5-30 p.m. at the Museum Theatre. On this occasion, the foundation stone for a Children's Museum was laid by the Governor.

During the "Museum Week" from 8th to 13th October 1956, the Museum Buildings were flood-lit and kept open from 7 a.m. to 7-30 p.m. daily. Some of the galleries which were not electrified previously were electrified. Special exhibitions intended to highlight some of the outstanding collections and recent acquisitions in the different sections of the Museum were arranged. A series of documentary films were also screened at the Museum Theatre during the 'Museum Week' from 6 to 8 p.m. for the benefit of school children. Many of the students from the local schools and also some adults attended the functions daily.

Children's Museum.—Plans and estimates for the building for the proposed Children's Museum have been prepared and the Government of India have been addressed for a grant for the scheme. The plans of the various galleries and exhibits to be purchased or made are being prepared.

Circulating sets of paintings to schools.—Original paintings numbering over 200 representing the Tanjore, Mughal, Rajashsthani, Kangra and Delhi schools of painting ranging in date from the 18th century to about 1900 A.D. were ordered by Government to be given on loan to schools for a period of six months. These paintings were divided into sixteen sets. The first batch of six sets were sent to six schools, where these paintings will be kept on show for six months. The scheme is intended to give the students of these high schools, an idea of original specimens of miniature paintings that formed an integral part of the court life of the Mughal kings, and the kings of Tanjore and Rajaputana, and about which the students are taught now only theoretically. This was another significant step taken by the Museum to help the students of schools to know at firsthand some aspects of the social and cultural life of the periods to which these paintings belong. The remaining ten sets will also be sent to as many schools shortly, and the circulation continued and the loan collection augmented.

Exchanges.—A small collection of three palaeoliths and four neoliths from Mayurbhanj were obtained by exchange from the Superintendent of Research and Museum, Orissa, Bhubaneswar, in return for a small collection of duplicate prehistoric antiquities of this Museum.

A small collection of the ethnographic materials of the Munda, Oraon and Asur tribes of Bihar was obtained from Dr. L. P. Vidyarthi, Anthropology Department of the Bihar University, Ranchi, in return for a small collection of duplicate prehistoric antiquities of this Museum.

Gifts to the Government School for the Blind.—A set of dry-preserved Zoological specimens comprising a stuffed pigeon, field rat, fish, corals, sponges and shells, was presented to the pupils of the Government School for the Blind, in connection with the Universal Children's Day in November 1956.

Gifts to the National Defence Academy, Poona.—A small collection of historical trophies consisting of a Chinese helmet of steel obtained as a trophy of the opium war, an ornamented steel gauntlet from the Tanjore arsenal, a pike, a halberd from the Madras arsenal, a battle axe, a Khattar type of steel dagger, a cannon ball and a grape shot was presented to the National Defence Academy, Kharakvasla, Poona.

Loan of exhibits.—Under the orders of Government, a dozen wood carvings, 6 objects of metal-ware, 10 brass figures, 3 clay figures of village Gods, 6 wooden and clay figures, 2 musical instruments, 14 pieces of textiles and one leather shadow play figure were lent to the All-India Handloom Board for display at the Handloom Exhibition organized by the Board in Venice during August–Septmber 1956.

Loan to the Lalit Kala Akadami, New Delhi.—In order to mark the 2500th Parinirvana Jayanti Celebration, the Government of India, through the Lalit Kala Akadami, had planned to organize an Exhibition of Buddhist Art. As some of the best specimens of Buddhist Art of South India are preserved here, the Lalit Kala Akadami sought our co-operation to give them on loan a set of sculptures and bronzes. Accordingly, eight items of sculptures from Amaravathi and Goli and seven items of bronzes from Nagapattinam were given on loan to the Acadamy under orders of Government (vide G.O. Ms. No. 1562, Education, dated 23rd August 1956).

Loan to the University Centenary Exhibition.—In connection with the Centenary Celebration of the Madras University its authorities organized an exhibition for which they requested the Government of Madras to instruct various departments under them to render them such help as may be necessary to make the exhibition a success. Accordingly to make those sections of the exhibits pertaining to Archaeology, Philosophy and Anthropology interesting, valuable exhibits such as the Marukal Natesa were given on loan to the University under orders of the Government (vide G.O. Ms. No. 86, Education, dated 17th January 1957). Sri P. R. Srinivasan, Curator for Archaeology, actually made the selections of the exhibits and helped the heads of the Departments of Archaeology, History and Philosophy of the University with suitable captions and labels for each exhibit loaned to them.

The Sarvodaya Exhibition.—Under orders of Government a special exhibition representing 'Tamil Culture' was organized during May–June 1956 at Sarvodayapuram, Kancheepuram, in connection with the Sarvodaya Sammelan and the All India Basic Education Conference.

Child Art Exhibition.—An exhibition of drawings and paintings by the children of the schools in the Madras State will be conducted in July 1957. One thousand, five hundred and twenty-one entries have been received. Preliminary arrangements for conducting the exhibition and for selection of best pictures are being made.

Special Exhibitions.—The following special exhibitions were arranged during the period under report :—

(1) The Gadabas and their culture.

(2) The Romans in South India.

(3) Pencil Manufacture.

Essay Competition.—An essay competition for the Dr. B. Sundara Raja Prize, on the subject "How my visit to the Museum has helped me to appreciate the wonders of nature" was arranged. One hundred and fourteen entries from VI Form students of the high schools in the State were received. The prize was won by Sri R. Jagannathan, a student of Form VI of Sri Ramakrishna Mission High School, T. Nagar, Madras. This essay has been published in the journal "South Indian Teacher" (Vol. XXX, No. 4, April 1957).

Audio-visual aids.—Fifteen sets of metal casts of coins of India, representative of the coinage of India through the ages, were sold to the educational institutions under the visual education scheme. All the stock of casts have been exhausted. Fifty further requests for metal casts have been received, and it is proposed to prepare a further batch of 100 sets of these casts.

Museum Technique Course for Teachers.—Two batches of 36 and 29 teachers each were given intensive training in museum technique during the months of May and June 1956. This is part of the training programme of the education department included in the Second Five-Year Plan.

Demonstration to school teachers.—The annual museum demonstrations were conducted for the benefit of teachers of the various local high schools, on museum subjects, on Saturdays commencing from 1st December 1956.

Training of Curators of other Museums.—The students of the Diploma Course in Museology of the University of Baroda were given instruction in museum methods. Sri N. G. Unnithan, Curator, Art Museum, Trivandrum, was given training in Iconography, Numismatics and allied subjects for a period of one month.

Art Gallery, Kancheepuram.—The Government have appointed the Superintendent, Government Museum, as an ex-officio member of the Administrative Committee for the Art Gallery, Kancheepuram, to be opened within the Varadarajaswami Temple at Kancheepuram to store and exhibit valuable non-puja objects of religious institutions in the districts of Chingleput, Salem, Coimbatore, South Arcot and North Arcot and Madras (Government Memorandum No. 15166-E5/56–6, Education, dated 22nd August 1956).

Notable additions to the collections of the Museum.—A specimen of the Indian wild boar, a kalij pheasant from Nepal and a grey-bellied tragopan are among notable additions to the zoological galleries. A rare collection of Eskimo and other North American Indian materials from the Chicago Natural History Museum were obtained by exchange; a plaster cast model of a Gadaba woman with her characteristic dress and jewellery; a Natesa from Thambikkunallavankottai, Tanjore district, in the Early Chola style; a late Chola Devi; some Aiyanars on elephant; a Yasodha Krishna; a crawling Krishna; a Tibetan Thanka; Kalinga sculptures from Orissa and some Indo-Chinese bronzes; a gold coin of the rare Gaja sinha type of Srimajjajjalladeva, a famous Kalachuri ruler of Mahakosala are the other notable additions.

Donations received.—The bulk of his share of the Manley collection of stone age tools of Nellore district studied and monographed in 1942 by Dr. A. Aiyappan, was presented to the Museum by Dr. F. P. Manley of the Serampore College, Serampore.

The Burmah Shell Company presented a set of thirteen large-sized photographic enlargements of details of the Sanchi stupa, for our Buddha Jayanti Celebration. Mrs. R. T. Patel gave us as a gift a portrait of her by Raja Ravi Varma. Mr. T. N. Sethuraman Chettiar of Pondicherry presented a number of works of art belonging to countries like Indo-China, China and Tibet (Appendix III).

Five silver Indo-Sassanian adivaraha drammas were received gratis from the State Museum, Lucknow. Seven copper coins of Ratnadeva II of the Kalachuri dynasty were received from the Central Museum, Nagpur.

A distribution map of "Sugar Factories and Sugarcane Research Stations in the Indian Union", attractively painted in water colours and showing the spread of Coimbatore canes, was received as gift from Shri Nand Lall Dutt, Director of the Sugarcane Breeding Institute, Coimbatore.

Centenary Exhibition Hall.—The following exhibitions and meetings were held in the hall during the year under report:—

Exhibition of the South Indian Society of Painters, Madras.	From 24th August to 1st September 1956.
Meeting of the Kerala Association, Madras	„ 1st September 1956.

Meeting of the Kerala Association, Madras ..	23rd September 1956.
Exhibition of the Social and Cultural Club, Madras.	From 16th to 23rd October 1956.
Meeting of the Social Sciences Association, Madras.	5th January 1957.
Meeting of the Social Sciences Association, Madras.	16th January 1957.
Meeting of the South Indian Society of Painters, Madras.	30th January 1957.
Exhibition of paintings by Mr. Santhi Shah ..	From 2nd to 10th February 1957.
Meetings of the Art Purchase Committee of the National Art Treasures Fund.	From 15th to 17th February 1957.
Exhibition of paintings, by Mr. K. C. S. Paniker, Vice-Principal, School of Arts and Crafts, Madras.	From 23rd February to 3rd March 1957.

NEW ADDITIONS TO THE COLLECTIONS.

Zoology.—The following specimens were added to the collections during the year under review :—

Molluscs.—(1) One specimen of the Tectibranch Mollusc, *Philine orientalis* from Adyar Beach, Madras; (2) twenty-four dry shells of the land snail *Cryptozona ligulata* from a Casuarina Thope at Tada, Nellore district.

Insects.—(3) One specimen of the Stick Insect (*Cuniculina sp.* collected locally; (4) thirty spare specimens of the black, six-spotted ground beetle, *Anthia sexguttata;* (5) one specimen of the Praying Mantis; and (6) one specimen of the Swallow-tailed Butterfly, *Byasa hector*, collected locally.

Crustacea.—(7) One specimen of the large edible swimming crab of the backwaters, *Scylla serrata,* collected locally.

Birds.—(8) One female specimen of the Kora or Water Cock, (*Gallicrex cinerea*) from Adyar; (9) one female specimen of the Nepal Kalij Pheasant (*Gennaeaus leucomelanus*); (10) one male specimen of Blyth's or Grey-bellied Tragopan (*Tragopan blythi blythi*) and (11) one male specimen of the Mute Swan (*Cygnus olor*), received from the Madras Zoo.

Mammals.—(12) One female specimen of the Short-nosed Fruit Bat (*Cynopterus sphinx*) with young attached; (13) one mounted specimen of the Indian Wild Boar (*Sus cristtaus*) purchased for Rs. 350 from the Southern Taxidermists, Bangalore; and (14) the skin and skull of a male specimen of the Wolverine or Glutton (*Gulo luscus*) prepared from a specimen received from the Madras Zoo. All the specimens acquired during the year were suitably preserved, labelled, accessioned and added to the existing collections.

Botany.—A distribution map of "Sugar Factories and Sugarcane Research Stations in the Indian Union", attractively painted in water colours and showing the spread of Coimbatore canes, was procured as a gift from Shri Nand Lall Dutt, Director of the Sugarcane Breeding Institute, Lawley Road post, Coimbatore. A number of fern specimens for study, and a specimen of mottled toadstool were collected by the Curator.

Geology.—The picture of a re-constructed scene of the sea-floor in the Cretaceous period as published in the Proceedings of the Indian Academy of Science, Section B, No. 4, Volume XLIV, 1956, was neatly copied and added to the charts in the section.

Anthropology.—* The Manley collection of Stone Age tools was collected by Dr. Frank P. Manley of the American Baptist Telugu Mission and a small series of the tools was presented by him to this Museum in 1939. The entire collection was studied in detail and monographed by Dr. A. Aiyappan, Superintendent, Government Museum, Madras, in 1942, as Memoir No. 68 of the Archæological Survey of India with topographical and other notes by Dr. F. P. Manley. On the eve of his retirement from the Serampore College, Serampore, Dr. Frank Manley was kind-enough to donate the entire collection of 1,035 Stone Age tools to this Museum. This forms a very important addition to the reserve collections of prehistoric antiquities of this Museum which constitute the index collection for all researches in prehistory in India and abroad as one of the world's largest collections under one roof; (2) a fairly representative collection of American-Indian ethnographic materials was obtained by exchange from the Chicago Natural History Museum. Among these are the following Eskimo artifacts: A bird bola made of six walrus ivory balls, cord, and feathers for trapping birds; a woman's knife made of bone, ivory and steel; a seal dart made of wood, bone and hide; a spear-thrower made of wood and bone; a harpoon-point made of iron and bone; snow goggles to prevent snow blindness; a scraper with a stone blade and wooden handle; and a needle case of bone tube and hide with a copper needle. Of the other American-Indian tribal materials represented by the collection are the following: A wooden mask used by the Haida Indians of the North-west coast of America in their ceremonial dances; a pair of snow shoes or moccasins made of soft leather and with fine beadwork; a beaded leather bag; a leather cradleboard cover with beadwork of the Sioux Indians of British Columbia, a dish of cedar with painted crests representing the beaver and the raven of the Kwakiutl Indians of British Columbia, and a wooden mask with black fur and tin eyes of the Onondaga Iroquois Indians; (3) a plaster cast model of a Gadaba woman with the characteristic bark fibre dress and brass ornaments together with a leaf apron, a bamboo hat, a stringed musical instrument and a gourd drinking vessel was obtained by purchase for a special tribal case illustrating the Gadabas and their culture;

* For a full list of accessions, please see Appendix III.

(4) an annamite ornamental comb was presented to the museum by Sri T. N. Sethurama Chettiar, Deputy Mayor of Pondicherry; (5) three palæoliths and four neoliths from Mayurbhanj were obtained by exchange from Sri P. Acharya, Superintendent, Research and Museum, Bhuvaneswar, Orissa; and (6) one plaster cast of a male human torso from Harappa was purchased from the Keeper, National Museum, New Delhi.

Numismatics.—A gold coin of the rare Gaja-simha type of coin of Srimajjajjalladeva, a famous Kalachuri ruler of Mahakosala, was added by purchase. Forty-nine silver punch-marked coins, found as treasure-trove from Mathur village, Kallakurichi taluk, South Arcot district, were also acquired for the coin cabinet. Five silver Indo-Sassanian Adi-Varaha drammas and two Indo-British rupees were given to this Museum by the State Museum, Lucknow. Seven copper coins of Ratnadeva of the Kalachuri Dynasty received as gratis from the Central Museum, Nagpur, were also added to the collection.

Additions to the miscellaneous objects in the section.—The Governor's State-coach, and its accessories (Accession Nos. 67–83, under the miscellaneous objects) are notable additions to the miscellaneous objects in the section. A special shed has been erected to house this State-coach since 14th July 1955.

Archaeology.—During the year seventy-one exhibits were added to the collection *. Of these, forty items were acquired from treasure-trove finds; twenty were added by purchase; and the remaining eleven were received as gifts from Sri T. N. Sethuraman Chettiar of Pondicherry. The forty treasure-trove items included twenty-eight images of artistic and archæological interest and twelve metal articles such as hand lamps and receptacles. Of the images the outstanding are a Natesa from Thambikkunallavankottai, Tanjore district, a Devi and a number of Aiyanars. The animal figures representing a serpent, dog and horse as well as the elephant of the Aiyanar images are beautifully worked.

Natesa.—The Natesa has the dwarfish Apasmara Purusha on a circular pedestal. The other pedestals and prabha of this dancing Siva are missing. The spreading jatas too are not present. Other details are present. The figure seems to have been left incomplete. Yet the peacock plumes, the crescent moon, the skull and the Datura flower on the head, the third eye on the forehead, the keyuras, haras, the kankanas and the emblems such as damaru are all done as they are in the Natesa No. 1 from Punganur. The slightly lifted up head and the manner in which the legs are treated are also in the style of the same Natesa. Therefore, like the Punganur Natesa, it may be said to be in the early Chola style. Being an example of a new variety, it helps a comparative study of Natesas in bronze, of which the Madras Museum has quite a few.

* For a full list see Appendix III.

Devi.—This is a beautiful specimen of bronze of the later Chola or early Vijayanagar period. It stands on the usual padma and bhadra asanas, in the graceful tribhanga pose. The details of head-dress, necklaces, the lower garment and the sirascakra are finely chiselled. The right and left hands are respectively in kataka and lola poses. As there is no flower in the right hand and in the absence of the kucabandha its identification is difficult. It may represent either Parvati or Bhudevi.

Aiyanars.—These images along with other metal utensils were obtained from Pillali, Cuddalore taluk, South Arcot district. Amongst the Aiyanars of the present treasure-trove, those on elephants are fine. The animals too are done in a realistic way. Most interesting of them, however, is the Aiyanar with his consorts Purna and Pushkala seated on bhadrasana with a prabha attached to it. The beauty of this Aiyanar sculpture is enhnced by the **mahārājalīla** pose in which he is shown. The details of hair, garments and ornaments of all the three figures of this group are done exquisitely well. The head-dress of Pushkala, which is done in the dhammilla fashion is specially noteworthy.

Other figures of the find.—The remainder of the find include a number of images of goddesses and two Genesas and an image of a village deity probably an aspect of Karuppan.

Yasoda-Krishna and other figures.—From Periakottai in Sivaganga taluk of the Ramanathapuram district were obtained a treasure-trove find which included an Yasoda-Krishna and a crawling Krishna. The former is a beautiful specimen of the theme, where Yasoda with head-dress done in the dhammilla fashion stands placing her left hand on the head of her baby Krishna. Both the figures are executed with skill. The crawling Krishna, though of the usual variety, is also finely done. Images of such fine workmanship being rare from this district, these bronzes assume a special importance and their value for the comparative study of the bronzes of South India is therefore high.

The remaining items include four hand-lamps simple in conception and execution. But their interest lies in the figures of cock in relief that are added, probably as decorative embellishment, to their rims.

Other notable additions.—Of the thirty-one miscellaneous exhibits added to the collections, seven are replicas of archaeologically and artistically important sculptures and of a stupa of North India, a Tibetan Thanka (painted Buddhist banner); one is an ivory figure of Ganesa; five examples of stone sculpture from Orissa; two porcelains of French workmanship; one copper jug from Tibet; three metal figures from Indo-China; four Chinese carvings of sandalwood and bamboo; a stone Buddha and metal figure of a saint; a portrait of Mrs. R. T. Patel, mother of Mrs. Mary Clubwala Jadhav, by Ravi Varma and five modern paintings

The last items of five paintings were acquired for the National Art Gallery.

Models.—Four of the seven under this category were made specially for the Buddha Jayanti Exhibition. These four included a model of the famous Sanchi stupa prepared according to scale from photographic reproductions of the stupa, at an extremely nominal cost. The model, though not perfect in all its details, has been executed intelligently by a Madras sculptor, who belongs to a family of hereditory masons. Hence, it was one of the items that gave colour to the Buddha Jayanti Exhibition. The stupa of Sanchi being a typical example of North Indian stupas, this model along with the already existing model of the Amaravati stupa, will go a long way in facilitating a comparative study of the stupas.

A model in reduced size of the famous sand-stone bull that formed the capital of an Asoka column at Rampurva was obtained from the Natinoal Museum, New Delhi. The bull is one of the four important symbols of Buddhism, the other three being the horse, elephant and lion. Hence, Asoka used it as capital in one of his pillars. Artistically this bull has been considered a masterpiece and a typical example of sculpture in the real sense of the term, as was in vogue in India in the third century B.C. Since so far not a single actual specimen or replica of sculpture of undoubted Asokan date has been got for this Museum, the acquisition of this plaster replica fills a real gap in the sculpture gallery in the New Extension which commences with the bay devoted to earliest periods of the history of Indian sculpture, namely, Mauryan and Sunga. The characteristic features of Asokan sculpture such as vigour and naturalism as well as the perfection of technique and the peculiar finish can be demonstrated now easily to all classes of visitors.

Another model is of a beautiful seated Buddha in slate stone from Gandhara of about the second century A.D., now in the Indian Museum, Calcutta. There are a few original Gandhara sculptures in the museum on show. But none of them is a typical example. The model being of actual size in plaster of Paris, is exactly like the original, which is a superb example of Gandhara sculpture for which the Indian Museum, Calcutta, and the Lahore Museum (Pakistan), are famous. This Buddha, like most others from the same region, has wavy hair instead of the curly hair usually met with in the Indian examples from such places as Amaravati, Sarnath and Mathura.

The fourth model is a reduced replica of the beautiful standing Buddha from Mathura in red sand stone. The original is a life-size figure, now in the audience hall of the Rashtrapati Bhavan in New Delhi, where formerly stood the viceregal throne. Its refined qualities have made it one of the universally-famed Indian works of art. It belongs to the Gupta time. Its value to the students of Indian History and culture is immense,

Of the remaining three two are replicas in miniature size of original sculptures representing flying gandharvas with consorts flying, one from Gwalior of about the fifth century A.D. (Gupta), and the other from Aihole belonging to the 6th-7th century (Badami Chalukyan). The replica of the Gupta sculpture fills up a gap in the bay devoted to that period where now only a few specimens of the Buddha and a few architectural fragments are on show. Similarly the model of the early Chalukyan Gandharva couple (mithnna) adds significance to the small collection of originals now displayed in the first bay on the right side in the New Extension.

The last item among models is a small size replica of an original stone Padmapani figure from Bihar, of the time of the Palas, dateable to the ninth century A.D. Padmapani is one of the Lokesvara of the Buddhist pantheon. It is said that at the time when Nagapattinam had a flourishing Buddhist colony, Buddhists from all parts of India assembled there. When the Nalanda University was flourishing bikkhus from there also might have visited Nagapattinam and vice versa. This is said to have been known from the style of quite a few of the large hoard of Buddhist bronzes found at Nagapattinam, which is markedly Nalanda in character. So far no example of sculpture of the early Pala period, either in original or in replica, was obtained for display in the galleries, so as to enable interested persons to have an idea of the qualities of that school and its likely influence on the above mentioned bronzes from Nagapattinam.

Tibetan Thanka.—It is painting on silk representing the Buddha surrounded by other divinities. Though religious in character, the thankas of Tibet are noteworthy for the quality of painting. Their colour harmonies, delicate lines, crowded but nevertheless well-balanced disposition of figures and the charming manner of delineation of animal and plant life make them exquisite works of art. Though purchased in connection with the Buddha Jayanti Exhibition, it has become a permanent exhibit of great value. There is already a thanka in the collection but this is a better one and helps a beholder of these to understand the great variety of this type of paintings of Tibet belonging to the seventeenth century A.D.

Kalinga sculpture.—Only this year we received the specimens of sculpture from the Government Museum, Bhubanesvar in Orissa, in exchange for duplicate works of stone and wood carving of this Museum. The Orissa sculptures include a typical Kalinga Vishnu image of great beauty of about the twelfth century A.D. It is an important addition to our collection of Kalinga sculptures. Similarly the architectural decorative panels representing lion trampling upon elephant and the dwarf clownish figure are noted for their vigour and skilful depiction. The *salabhanjika* figure is by far the best of the lot. Though badly mutilated all the charm

and rhythm and beauty of the figures of women that people Orissan temples of the twelth and thirteenth centuries A.D. are noticeable in a way, in this piece of sculpture. Two stucco figures representing charming damsels, from Kalinga, are, so far the only examples of the feminine beauty in which medieval Kalinga sthapatis specialised and reached perfection. This stone *salabhanjika* sculpture enhances the value of this group.

Among the other articles, the Chinese sandalwood carving and bamboo-carving are delicately worked. The porcelain-ware of French workmanship is also noteworthy. The Arnamite figures are of the modern period.

RESEARCH AND PUBLICATION

General.—A new revised editino of the *Handy Guide to the Museum* in Telugu was printed and published. Four hundred copies of the Museum Bulletin entitled " Amaravati Sculptures in the Madras Government Museum " were reprinted in connection with the Buddha Jayanti Celebrations.

The Superintendent, Government Museum, Madras, published the following articles :—

(1) " Museums and Education " for the Souvenior volume, South Indian Teachers' Union.

(2) " The Madras Government Musem " for the Sarvodaya Souvenir.

(3) " Museums of South India " for " The Mail ", November 1, 1956.

(4) " Peeps into Kerala History " for " The Hindu "—November 1, 1956.

The following papers were published during the year as Bulletions of the Madras Government Museum (Natural History Section) in the New Series :—

(i) The Cirripedia of the Madras Coast by Dr. A. Daniel.

(ii) The Scaphopoda, Pelecypoda and Cephalopoda of Krusadai Island by Dr. S. T. Satyamurti, Curator, Zoology Section, Government Museum, Madras.

Zoology.—The paper on the Amphipoda of Madras Coast by Sri K. Nagappan Nair was edited by the Curator and sent to the Press for publication as a Musem Bulletin in the Natural History Series. The Curator published an article on Children's Museums in the Magazine Section of *Sunday Hindu*, and another article on Recent Additions and Improvements to the Zoological Galleries of the Madras Government Museum in the Madras Information in

connexion with the International Museum Week in October 1956. The Curator continued his systematic research work on the Land and Freshwater Molluscan collections in the Museum and commenced preparation of the rough draft of his Manuscript on the subject during the year, for publication as a Museum Bulletin. Preparation of drawings of Land and Freshwater shells in the collection was also commenced during the year.

Botany.—Select areas of the Chingleput district were toured during different seasons, taking photographs and collecting specimens for research. A short paper on an abnormal fruit of *Carica papaya, Linn* was got ready for publication. A popular feature article on Mangroves was published in the Madras Information of November 1956.

Anthropology.—The Superintendent, Government Museum, Madras, is conducting research under the auspices of the Research Programmes Committee of the Planning Commission of the Government of India on " Culture change of a backward community in South Malabar ". The Superintendent, Government Museum, Madras and the Curator for Anthropology are conducting a study of the Mudugas, Kurumbas and Irulas, the aboriginal tribes of the Attapady hills. The study was made the subject of a paper and discussion on " Traditional Culture of Communities with particular reference to the effects of recent industrial and social developments " at the UNESCO Seminar held at the University of Madras. The Superintendent, Government Museum, Madras, in his capacity as Chairman of the Social Sciences Association, Madras, edited the Proceedings of the All-India Conference of Anthropologists and Sociologists held in November 1955 and this publication " Society in India " came out in October 1956. Among the contributions to the publication are " Problems of teaching Anthropology and Sociology " by Dr. A. Aiyappan, Superintendent, Government Museum, Madras and " Suicide in South India " by Dr. A. Aiyappan, Superintendent, Government Museum, Madras and Mr. C. J. Jayadev, Curator for Anthropology, Government Museum, Madras.

The Curator for Anthropology contributed an article on ' Caste ' to the Tamil Encyclopaedia. The Curator for Anthropology is continuing his ethnohistorical study of the Tali rite in South India.

Numismatics.—" Select Satavahana coins in the Madras Museum ", a monograph, by Prof. M. Rama Rao of the Nizam's College, Hyderabad, has been sent to the Press for publication. Prof. R. A. Faruqui of the Government Arts College, Madras, is working on his catalogue of the Arab Coins of this Museum. The catalogue on Roman coins of this Museum by Sri T. G. Aravamuthan and the book on the coins of the Douleshwaram hoard by Prof. T. Balakrishna Nair, Principal, Presidency College, Madras, will be published soon.

Archaeology.—The Curator for Archaeology continued his study of Jain sculptures and of the copper-plate grants. The work on Jain sculptures is in the final stages of preparation and the manuscript will be sent to Press soon. Besides, in connection with the publication of a souvenior on the occasion of the celebration of the two thousand five hundredth Parinirvana Jayanti of the Buddha conducted by the Museum on behalf of the Government, the Curator concentrated on the study of Buddhist literature especially on the texts relating to Buddhist sects and Buddhist iconography. The Curator for Archaeology, prepared articles for three chapters in the book entitled " The Story of Buddhism with special reference to South India ". Besides, he assisted the Superintendent in editing other articles which were included in the same book. He also published the following articles during the year :—

(1) '*Tennindiyavil Pudaiporul Araycchi*' (i.e., Archaeological research in South India) in Tamil for the Souvenior published by the Madurai Tamil Sangam at the time of the Golden Jubilee Celebrations of the Sangam.

(2) '*Some Important Early Chola Works of Art*', for the Archaeological Society of South India (to be published in the Society's Transactions, Volume II).

Last year we got the necessary photographs of details of all the nine gopuras of Tiruvannamalai, for the paper on ' Tiruvannamalai Gopurams ' by Dr. F. H. Gravely, and copies of prints were sent to him in England for approval. While approving some of the prints he wanted enlargements of particular details such as corbel and pavilion alone in order to be quite sure of the requisite clearness of the detail which is essential for illustrating his points. So, we arranged to supply him with 19 such enlargements. The manuscript together with the prints as approved by Dr. Gravely will be sent to Press soon after the receipt of a reply from Dr. Gravely. The final proofs of the bulletin on "Early Eastern Chalukyan Sculpture " by Sri C. Sivaramamurti were corrected by Sri P. R. Srinivasan, Curator for Archaeology , and sent to Press for the final striking of the clean copies. The bulletin is expected to be released from the Press shortly.

The folowing special articles were published in connection with the Buddha Jayanti celebrations held in May 1956 in Southern India :—

(1) " Buddhism Absorbed in Hinduism " by Dr. A. Aiyappan, Superintendent, Government Museum, Madras, published in the Buddha Jayanthi Souvenir issued by the Buddha Jayanthi Celebration Committee, Jaggayyapeta.

(2) " Buddhist Influence on Indian Art and Architecture " by Dr. A. Aiyappan, Superintendent, Government Museum, Madras, published in ' The Vedanta Kesari ' (Volume XLIII, No.1-May 1956).

(3) " Early Andhra Art and South Indian Temple Architecture " by Sri P. R. Srinivasan, Curator for Archaelogy, published in the Buddha Jayanti Souvenir issued by the Buddha Jayanti Celebration Committee, Jaggayyapeta.

(4) " Evolution of the Buddha Image ' by Sri P. R. Srinivasan, Curator for Archaeology, published in ' The Vedanta Kesari '.

(5) " Buddhism in Tamil Nad " by Kumari Vanaja, Curator, Numismatics Section, in various dailies.

EDUCATIONAL WORK.

General.—A special exhibition illustrating *South Indian Life and Culture* was conducted by the Curator for Anthropology at the *All-India Basic Education Conference* and *Sarvodaya Sammelan* held at Kancheepuram in May-June 1956. In this exhibition stone age tools represented the palaeolithic and the neolithic while painted pottery and iron tools from megalithic and urn burials, illustrated the early iron age. The protohistoric period was represented by exotic imported pottery, beads of semiprecious stones and chank shell ornaments associated with the extensive maritime trade relations with Rome and the Western world. During the historical period the evolution of temple architecture, iconography and the arts and crafts of the peoples of South India were illustrated by a fairly large series of photographs, models and metal images. The arts and crafts of the aboriginals of South India were represented by samples of Toda embroidery and Gadaba bark yarn and cloth while exhibits of utensils used for domestic purposes and temple ritual depicted the emphasis on the artistic element in the lives of the people. The exhibition was seen by over 20,000 people every day and among the distinguished visitors was the President of the Republic of India and many Ministers of the State. The exhibition was awarded a merit certificate.

A number of Exhibits from the Archaeological galleries and photographic enlargements bearing on South Indian culture were also selected and taken to Kancheepuram where they were displayed for about a week in one of the exhibition stalls, when the selection of these was made, the idea of showing those works of art and examples of monuments which are of abiding interest to one and all and for which Tamilnad is famous throughout the world, was kept in view. The exhibits included a beautiful early Chola Natesa, a unique contribution of Tamilnad in the field of art, a fine model of the temple of Tiruvarur, wood carvings of temple cars of exquisite beauty and interesting specimens of metalware characteristic of Tamilnad. The entire show as it would be at the exhibition at Kancheepuram was designed and necessary equipment for that got

ready. Bilingual labels for the exhibits were also prepared and sent. Owing to the pre-occupation of Sri P. R. Srinivasan, Curator for Archaeology, with the Buddha Jayanti Exhibition with which the inauguration of the Sarvodaya Sammelan coincided, he could not be spared for this and therefore the Curator for Anthropology was entrusted with this work.

The Government of Madras published a souvenir "Towards Sarvodaya" on the occasion of the above All-India Sarvodaya Sammelan, and Dr. A. Aiyappan, Superintendent, Government Museum, Madras, contributed to the souvenir, an article on "Government Museum and National Art Gallery, Madras".

Buddha Jayanti Exhibition.—The arrangement for the Buddha Jayanti Exhibition commenced towards the end of the year 1955–56 was continued and completed in May 1956. The Exhibition was declared open to Dr. Rajendra Prasad, President of India, on the 27th May 1956. Details of the exhibits are given in Appendix VIII which is a reprint of the Guide published at the time of the Exhibition. The following institutions and persons helped us either with photographs of Buddhist monuments and works of art or with plaster casts of Buddhist sculptures :—

Sri G. Parthasarathy, then Chairman, International Commission for Supervision and Control in VIET NAM, Indo-China.

Sri C. Sivaramamurthi, Keeper, National Museum of India.

Sri K. K. Nair, Press Information Bureau, Madras.

Dr. S. Paranavitana, Archaeological Commissioner, Ceylon.

Sri K. S. Karanth, Putur, South Kanara.

Dr. T. J. Job, Fisheries Officer, Food and Agricultural Organisation of the United Nations, Bangkok.

Prof. P. Bapat, Fergusson College, Poona.

Mr. M. M. Nagar, State Museum, Lucknow.

Prof. T. B. Nayar, Principal, Presidency College, Madras.

Dr. S. Patwardhan, State Museum, Nagpur.

H. R. H. Prince Peter of Greece.

The Department of Archaeology, Government of India.

The Bhulabai Desai Memorial Trust, Bombay.

The Burmah Shell and Company.

We are grateful to them for their help. Our special thanks are due to the Burmah Shell and Company, for their donation of thirteen large-size photographic enlargements of details of the famous stupa of Sanchi; and to the Bhulabai Desai Memorial Trust for their gift of a large-size enlargement of a panel of sculpture from the Chaitya Hall at Kanheri. Mr. G. Venkatachalam of Bangalore kindly loaned a modern Chinese painting representing Bodhi Dharma, a prince of Kancheepuram and one of the greatest

Buddhist luminaries responsible for the propagation of Buddhism of the Dhyana form in China. The Adyar Library and Research Association was kind enough to give us on loan Buddhist manuscripts in Burmese characters for which our thanks are due to them.

Lectures.—The Superintendent, Government Museum, Madras, gave a course of special lectures to the students undergoing training for the Diploma in Anthropology of the University of Madras. The above students were also given practical training in the study of ethnographic materials, prehistoric antiquities and in anthropometry. He gave a talk on " Buddhist Art " at the Rajaji Hall during the celebration of Buddha Jayanti.

A lecture on " Museums and Science Clubs for the Young " was delivered by the Curator for Zoology at the inaugural meeting of the Science Club of St. Anthony's Girls' High School, Mylapore. Lectures on " Museums and Scientific Associations " were delivered by the Curator at Meetings of the Biology Association of the Pachiappa's College and Government Arts College, Madras. The Curator delivered a course of three lectures on preservation of Insects, and other Invertebrates and the use of preservatives in Museum work, in the University of Baroda, for the Post-graduate Museology Diploma Course students in September 1956, where he had been invited as a visiting Lecturer.

The Curator for Numismatics contributed an article in Tamil on " Ancient Indian Coins " to the Golden Jubilee Souvenior of the Madura Tamil Sangam and another article in Tamil entitled " South Indian Coins " to the annual number of " Tamil Murasu " a Malayan newspaper. Two Radio talks, one on " North Indian Coins " and another on " Muslim Coins " in the series entitled " The Saga of Indian Coinage " were given by the Curator from the Madras Station of the All-India Radio on March 1st and 29th, 1957.

Facilities to Research Workers, etc.—Zoology.—The Curator identified specimens of shells, corals, starfish, etc., for Miss C. Leelavathi, Assistant, Lady M. Ct. Muthiah Chetty Girls' High School, Vepery, for her School Museum. The Curator identified specimens of sponges, medusae, crabs and molluscs for the Research Assistant of the Ennur Fisheries Biological Supply Station in August 1956, and returned the specimens duly labelled and preserved. Necessary facilities were afforded to Dr. B. Sundara Raj for his Research work on Cyprinoid fishes at the Zoological Section Laboratory. A group of Postgraduate Museology Diploma Course students from the University of Baroda were given practical training and instruction in methods of preserving and displaying zoological material by the Curator in October 1956. Specimens and photographs illustrating parental care in Fishes, Amphibians and Reptiles were loaned to the Zoology Department

of the Presidency College, Madras, in connexion with the Madras University Centenary Exhibition. Practical training and instruction in the preparation of Bird skins for study were given to Sri Sanjeeva Raj, Lecturer in Zoology, Madras Christian College; on request. Dr. C. P. Gnanamuthu, Driector, University Zoology Research Laboratory, was helped with the identification of a few fossil bones and teeth of Ungulates in connexion with research work in the University Department of Archaeology.

Botany.—The practice of affording facilities to research workers and others, continued. Those helped, included Sri K. S. Srinivasan, Curator, Industrial Section, Indian Museum, Calcutta; Dorothy K. Gardner of Eluru; Srimathi P. Jayakar of the All India Handloom Board, New Delhi; Sri Vedamanickam, Assistant Entomologist in the Public Health Department, Madras; Sri K. Sriram of the Indian Standards Institution, New Delhi, Sri Jayarama Sharma, Artist Photographer in the Council of Scientific and Industrial Research, New Delhi; Dr. M. G. Jones of the St. Martin's Hospital, Ramnad; Anthropology Department of the University of Madras; and Sri Athimuthu Nadar of Tuticorin.

Geology.—The practice of affording facilities to research workers and others continued. Those helped, included Sri G. K. Ramasubramaniam of the General Export Co., Tuticorin; the Headmaster, Government School, Motinagar, New Delhi, and Srimathi Leelavathi of the Muthia Chettiar Girls' High School, Puraswalkam, Madras.

Anthropology.—The following research scholars were afforded facilities for research on the prehistoric antiquities and other collections of this Museum :—

Dr. Bendapudi Subba Rao, Professor of Archaeology, M.S. University of Baroda; Prof. T. Balakrishnan Nayar and Dr. B. G. L. Swami of the Presidency College, Madras; Mr. S. P. Gupta, Research scholar recommended by the Superintendent of Archæology, Southern Circle, Madras, Mr. K. V. Soundara Rajan, Assistant Superintendent for Archaeology, Guntur; Mr. K. R. Srinivasan, Superintendent of Archaeology, Temple Survey, Madras; Mr. K. D. Banerjee, Research scholar, Deccan College, Poona.

Information on research sujects was given and facilities to examine and study the museum collections was afforded to the following persons :—

Dr. J. T. Cornelius, formerly Vice-President of the Archaeological Societly of South India; Pro. Eric Boeringer, President of the Archaeological Institute of Germany; Dr. C. L. Fabri, formerly of the Archaeological Survey of India; Dr. H. V. Glasenepp. Professor of Indology and Comparative Religion at the University of Tubingen Germany; Mr. T. N. Ramachandran, Joint Director

General of Archaeology in India, New Delhi; Messrs. V. N. Srinivasa Desikan, K. V. Raman, K. Chandrasekhran and B. K. Gururaja Rao, Exploration Assistants of Archaeological Department, Southern circle, Madras; Dr. Karl G. Heider, Harvard University, Cambridge, Mass., U.S.A.

Archæology.—As usual information on such subjects as bronzes, architecture and sculpture of South India was supplied to a number of scholars both Indian and foreign, in order to facilitate their research. The following are some of the scholars thus helped by us :—

Prof. Alfred Salmony of the New York University was given information on South Indian bronzes and was supplied with over 40 photographic prints of bronzes of this Museum. While sending the prints necessary information such as measurements, approximate date and indentification of each item was also supplied after going through the collection carefully; Mr. D. E. Barrett, Assistant Keeper, Oriental Section of the British Museum, London, was given information on Amaravati sculptures. And when he was here he was given information on South Indian bronzes as well as help to get a few special photographs of some of the noteworthy specimens of our collection; Dr. Klaus Fischer of the Cologhe University, West Germany, was given facilities to examine the earliest wood carvings in our collection, from Mudubidre, South Kanara. Dr. C. L. Fabri, a fellow of the Bollingen Foundation of United States of America for writing a book on 'History of Indian Art' was given facilities to study our collection of sculptures and bronzes. The Curator of Archaeology spent two days with Dr. Fabri explaining to him the details of identification and provenance and date of several stone sculptures and bronzes in order to facilitate his study of these. He was also supplied with about twenty photographic prints of them together with necessary information about them. Moreover in order to help him in his researches permission was given to him to protograph some of the exhibits in the galleries and the Curator helped him in this especially in photographing the bronzes displayed in show-cases and hence were to be taken out for photographing. Dr. Fabri was also given on loan a number of slides from our collection to illustrate his lecture on Indian sculpture at a meeting of the Archaeological Society of South India; Mr. Karl J. Khandalavala of Bombay, the are critic and Editor of *Lalit Kala*, the journal of the Lalit Kala Akadami sponsored by the Government of India, was given similar help when he visited the Museum. The Curator, spent a day with him giving details of about 150 bronzes and clarifying the doubts raised by him; Mr. Batliwala of the Bhulabai Desai Memorial Trust, Bombay, was given facilities to study our collection of sculptures and bronzes and was also permitted to have his own photographs of a few sculptures and bronzes; the Professor of Art in the Gottingen University was given facilities to study our collections and to take photographs of some them at the request of the German

Consulate in Madras; the Professor of Oriental Art in the Budapest University, Hungary, was given similar help. He was also supplied with photographs with detailed particulars about each item; Mr. John M. Rosenfied, a fellow of Harvard University, United States of America, specializing in early Indian Art was given facilities to study the sculptures from Amaravati, Jaggayyapetta and Goli. He was also given permission to have his own photographs of a number of sculptures to enable him to study the details of each item leisurely in his place; Mr. T. N. Subramanian, a scholar in South Indian History, was given help this year also, to go through some of the copper-plate inscriptions belonging to the Chola period; Dr. T. M. P. Mahadevan, Professor of Philosophy of the Madras University, was given facilities on three occasions to examine our collection of bronzes and sculptures to enable him to select specimens for an exhibition illustrating the theme of philosophy through art at the exhibition organizezd by the Madras University in connexion with its centenary celebration, Dr. T. V. Mahalingam, Professor of Archaeology and Dr. K. K. Pillay, Professor of Indian History of the Madras University were given facilities likewise; Mrs. Pupul Jayakar, President of the All-India Handloom Board, was given facilities to go through our collection of metalware, woodcravings and textiles to enable her to select some specimens for purposes of exhibition in Venice; the representative of the Lalit Kala Akadami was given facilities to go through the collection of Buddhist stone sculptures and bronzes but actually a selection of them was made for him by the Curator, for purposes of the Buddhist Art Exhibition organized by the Akadami and sponsored by the Government of India; Mr. M. Somasekara Sarma, a noted historian of Andhradesa, of the Telugu Bhasha Samiti was given facilities to go through the collection of photographs of Hindu sculptures from Mukhalingam in the Vizagapatam district from which he wanted to select a few for inclusion in the Telugu Encyclopaedia. He was also given facilities to examine the collection of Jain sculptures. Photographs of a few of the best and most ancient specimens of Tirthankara sculptures were supplied to him for inclusion in the same publication.

WORK IN THE GALLERIES.

Zoology.

Additions to the galleries.—The following additions were made to the various galleries in the Zoological Section during the year under review :—

Invertebrate Gallery.—One specimen of the large edible swimming crab of the backwaters, *Scylla serrata*, mounted in a glass-fronted box was exhibited in the Crustacea wall case.

Bird Gallery.—The female specimen of the Kora or Water Cock (*Gallicrex cinerea*) obtained from Adyar, was exhibited in the Gruiformes case; the female specimen of the Nepal Kalij Pheasant (*Gennaeus leucomelanus*) was mounted and exhibited in the Galliformes case; the male specimen of the Grey-bellied Tragopan (*Tragopan blythi blythi*) received from the Madras Zoo was mounted and exhibited in a newly made show case; the male specimen of the Mute Swan, *Crgnus olor*, received from the Madras Zoo was mounted and exhibited in the Bird Gallery temporarily in the Ciconiiformes case, pending the construction of a new show case ordered for it, and a large Mural painted in oil colours on canvas by Sri K. C. S. Paniker, Vice-Principal, Government School of Arts and Crafts, Madras, measuring 12 feet by 6 feet, showing a flock of White Ibis in flight, was fixed up on the wall in the Bird Gallery with bold captions both in Tamil and English.

Mammal Gallery.—The specimen of the Indian Wild Boar, *Sus cristatus*, mounted in a life-like pose on an artificial rock-like pedestal, purchased from the Southern Taxidermists, was exhibited in a newly constructed show case, after necessary preservatory treatment, with a descriptive label.

General Gallery (Comparative Zoology, etc.).—A mounted articulated skeleton of the Vulture with all its parts named was thoroughly renovated and exhibited in a separate show case against a black background.

Improvements to the galleries.—The following improvements, repairs and renovations were effected in the Zoological Galleries during the year under review :—

General Gallery (Comparative Zoology, etc.).—All the specimens of the elephant skulls and sections of elephant skulls were thoroughly cleaned, varnished and renovated; all horns, skulls and frontlets of sheep, goat and buffalo mounted on the wall panels were thoroughly cleaned, varnished and renovated.

Foreign Animals Gallery.—A Distribution and Migratory Map was prepared, framed and fixed up for the Scaup Duck.

Reptile Gallery.—The interiors and backgrounds of the following cases were uniformly painted with dull pale green paint to improve the display in accordance with the colour scheme for this gallery : Python, Varanus, Wax Casts of Snakes, Reptilian skeletons and eggs, Plaster Cast of Rat Snake, Plaster Cast of Cobra, Garden Lizard Group, Banded Krait Cast, Chameleon, Feet of Crocodile, young Crocodile, Land Tortoise from Seychelles, Pond Tortoises (dry specimens), Tortoise skeletal parts, Pond Tortoises (specimen jars), Amphibia and Lacertilia specimen jars, wall cases and background glass panel of the Chunam frog habitat group case. This completed the introduction of pale green colour scheme for show case interiors in the Amphibian and Reptilian Galleries; the skin of the King Cobra, mounted in the large glass frame on

the wall, which was tearing and fading badly in many places, was thoroughly repaired, renovated, repainted and re-exhibited after painting the background lining cloth of the case with fresh white distemper; the huge skin of the Python or Rock Snake, mounted in the large glass frame on the wall was thoroughly cleaned, renovated, varnished and re-exhibited after painting the background lining cloth with fresh white distemper and varnishing the entire wooden frame with shellac varnish; the skeletons of the Crocodile and Turtles and their display shields exhibited on the wall were thoroughly cleaned, varnished and renovated and the display boards painted black for better display.

Bird Gallery.—Distribution and Migratory maps were prepared in water colours, bound with glass and calico and put up for the following exhibits :—

Nepal Kalij Pheasant, Grey-bellied Tragopan, Brahminy Duck and Mute Swan; the interiors and backgrounds of the new show cases containing the Grey-bellied Tragopan and the Crested Hawk Eagle were painted with pale green after lining with drill cloth, in conformity with the general colour scheme in this gallery.

Mammal Gallery.—The old and discoloured picture of the antlers and horns of deer, etc., was completely re-drawn with Indian ink and re-exhibited with its frame varnished and renovated; the pedestal of the striped Hyaena was repaired and varnished; the entire background panels and interiors of the following cases were painted with pale grey paint for better display and in conformity with the general colour scheme for show case interiors in this gallery :—

Carnivor-Hyaenidae, Carnivora-Ursidae, Carnivora-Felidae, Carnivora-Viverridae, Rodentia-Bengal Giant Squirrel Group, Chiroptera-Flying Fox Group, Edentata Ant-Eater, Lemuroidea-Loris, Primates-Bonnet Monkey, and Primates-Nilgiri Langur.

Invertebrate Gallery.—Two dozen picture frames containing coloured plates illustrating Insect Life-histories were thoroughly cleaned, renovated, varnished, provided with fresh painted labels and sign-boards and re-exhibited in their proper systematic order on either side of the Insect Introductory case; the following discoloured explanatory diagrams were re-drawn with Indian Ink, re-labelled with freshly printed labels, rebound with fresh calico and re-exhibited in the wall cases :—

Phylum Phoronidea, Phylum Rotifera, Phylum Gastrotricha and Phylum Chaetognatha.

A large, new central show case was constructed for the Echinoderm exhibits and the Echinoderm section was thoroughly re-organized and rearranged in this new show case, all the specimens having been suitably renovated, re-mounted on attractive,

painted display boards and provided with fresh labels. Consequent on this re-arrangement, more space was available for the Molluscan and Crustacean exhibits, portions of which were also re-arranged and spread out suitably to prevent overcrowding. Appropriate sign-boards and classificatory wooden labels were fixed up for the re-arranged Echinoderm exhibits which now present a very attractive appearance in their new case. A giant specimen of the starfish, *Pentaceros hedemanni,* which had completely faded into a uniform white, was repainted in natural colours by the Curator with old paints and re-exhibited in this new show case; the work of cataloguing and card-indexing of the gallery specimens was continued during the year; in addition to all the above items, the show cases, furniture and fittings in the General, Reptile, Coral and Invertebrate Galleries were varnished, electrification was extended to the Bird, Mammal, Coral, Invertebrate and Fish Galleries and several minor repairs to show cases were attended to specially in connexion with the International Museum Week which was observed at the Museum from the 6th to 14th October 1956. The routine weekly checking of the galleries by the Curator, dusting of the interiors of show cases, cleaning of glass panes, provisions of naphthalene balls, replacement of broken glass panes, rectifying minor defects, refilling, bladdering and painting of gallery specimen jars and provision of lysol and camphor and powdered naphthalene for the gallery insect cabinets and exhibition boxes, were continued during the year as usual.

Labelling.—About one dozen newly printed glass-bound labels were put up for the various systematic groups of the Echinoderm exhibits in the Invertebrate Gallery, and several wooden classificatory labels were painted and fixed up for the same case. The eight old typewritten descriptive labels of Insect Orders in the Insect Introductory case in the Invertebrate Gallery were replaced by bold, newly printed, glass-bound labels. Descriptive labels were prepared, printed bound with glass and calico and put up for the following exhibits :—

Brachiopoda, Grey-bellied Tragapon, Nepal Kalij Pheasant, Brahminy Duck, Scaup Duck, Mute Swan, the Kora or Watercock, Jungle cat, young of the Spotted Deer, and the Indian Wild Boar, in the Invertebrate, Bird and Mammal Galleries respectively.

A popular printed label was put up for the King Crab specimen in the Arachnida Case of the Invertebrate Gallery. All the labels in the tweny-four Insect life-history picture frames in the Invertebrate Gallery were replaced by newly printed bold-lettered labels. About two dozen zinc labels were painted and put up for specimens in the Fish Gallery to replace old and illegible lables. All the case labels indicating the names of the various orders of birds and the

popular names of groups of birds were repainted in the Bird Gallery. Fresh wooden sign-boards with bold letters were painted and fixed-up for the following exhibits :—

Picture frames of life-histories of Insects, the new Echinoderm case, the Cocoanut Crab, Rat Snake skin, Turtle skeletons, Grey-bellied Tragopan, Crested Hawk-Eagle and the skeleton of the Vulture with the parts named, in the Invertebrate, Reptile, Bird and General Galleries.

Preservation of reserve collections.—The Curator proceeded systematically with the thorough cleaning and replenishing with fresh rectified spirit or formalin (as the case might be) of the large number of reserve collection specimen bottles and jars stored in the almirahs in the Stuffing Room Block. Fresh rubber washers were provided for several of the kilner jars in which the old washers had perished. The specimen bottles in sixteen reserve collection almirahs containing specimens of Porifers, Arachnida, Insecta, Echinodermata, Crustacea, Annelida, Minor Phyla and Reptilia (Ophidia) were thus personally attended to by the Curator and new labels were written and pasted up for the jars wherever the old labels were found defaced or discoloured. The system of sealing up the almirahs containing spirit-preserved specimens was continued during the year for great security and a careful record of the preservatory treatment of the reserve collection bottles was kept in a special register maintained for the purpose. The cabinet drawers containing reserve collections of insects were systematically provided with fresh lysol and camphor solution and powdered naphthalene and all the glass panes of these insect cabinet drawers were thoroughly cleaned while giving the preservative treatment to the specimens. The cupboards and drawers containing reserve collection boxes of sponges, corals and shells in the Coral and Invertebrate Galleries were systematically cleaned inside and provided with naphthalene balls and sprayed with D.D.T.

BOTANY.

Additions to galleries.—Specimens of aloe fibre and its yarn, and of a Nagpur Chili (obtained from Tenali) were added to the exhibits in the Economic Products galleries. One specimen of a coil of bamboo fibre from the Reserve collections, was exhibited in the Economic Products galleries. Six new tobacco industry specimens from the Reserve collections, were also exhibited in the Economic Products galleries, which resulted in the withdrawal of three exhibits of cigarette tobacco leaves for want of space. Two herbarium specimens of *Rauwolfia serpentina* were exhibited, one in the Economic Products galleries and the other in the Sytematic Botany galleries. Tall specimens of moss from Australia and a seedling of the potato were the other additions to the exhibits in the Systematic Botany galleries.

Improvements to galleries.—Three old exhibits of edible seaweeds were renovated. Twenty-four old exhibits of the tea industry were withdrawn, condemned and destroyed and fourteen new

specimens and three new photographs relating to the same industry were exhibited in their stead. Twenty-four sloping cases were varnished.

Labelling and preservation.—Preservation of a number of specimens of plants, collected by the Curator during his tours and fourteen specimens relating to the tea industry, was attended to. The specimen of Nagpur Chili (obtained from Tenali), was properly preserved and mounted. Two specimens of aloe fibre and its yarn, one specimen of bamboo fibre and five specimens relating to the tobacco industry, were neatly mounted for display in the galleries. Ten tall specimens of moss from Australia and a small seedling of the potato plant were mounted insect-proof. Twelve new hand-written labels were neatly prepared for the exhibits of bamboo fibre, tall specimens of moss from Australia, pencil-manufacture series, tobacco industry series and sugarcane industry series. Nine labels for the exhibits of pencil manufacture series and tobacco industry series were neatly mounted. Twenty-six old labels of the exhibits of bow-string hemp and mats were renewed. A label was painted for the pencil-manufacture series. Vernacular terms were included on 24 old labels and all the new labels as well. Index cards were prepared for 209 botanical exhibits.

GEOLOGY.

Additions to galleries.—A chart of the sea-floor in the Cretaceous period and six maps of the world in different geological periods were exhibited in the Stratigraphy galleries. A geological map of the world was added to the general geology exhibits. Four unbreakable pots (of vitreous stoneware) were exhibited in the Economic Geology galleries.

Labelling and preservation.—One specimen and fifteen photographs relating to the glass industry, were neatly mounted for display. One chart of Cretaceous sea-floor and seven maps of the world in different geological periods were mounted insect-proof. Labels for the chart of Cretaceous sea-floor and four unbreakable pots of vitreous stoneware were prepared. Twenty-four labels were printed for the exhibits in the Index galleries. Twenty labels belonging to the glass industry series and saltpetre series were neatly mounted. Twenty-one old labels for the building stones series were renewed. Twelve table cases were provided with index labels. Index cards were prepared for 100 gelogical exhibits.

ANTHROPOLOGY.

Additions to the galleries.—A new tribal case was included in the Ethnology gallery to illustrate the *Gadabas and their culture.* The exhibits in this case consists of a plaster cast model of a Gadaba woman and her characteristic dress and ornaments. The

dress consists of bark fibre cloth woven on simple handlooms by the woman. The ornaments consist of large coils of brass wire for ear-rings, numerous strings of coloured glass beads used as necklaces, bangles, bracelets, anklets, finger and toe rings, necklaces of shells, cowries and bead head bands with tassels. A bustle of black cords or figure improver worn at the small of the back is another interesting exhibit. A leaf apron, a bamboo hat, a gourd drinking vessel and a stringed musical instrument are also exhibited together with photographic enlargements depicting phases of life of this pictureque tribe of hill cultivators of Orissa.

A new exhibit "*The Romans in South India*" consisting of antiquities from Arikamedu near Pondichery an Indo-Roman trading station and factory site of the First Century B.C., A.D. was added to the Photo-Historic gallery of the Museum. The antiquities include sherds of amphorae—the two handled wine jars in which Mediterranean wine was imported to South India, sherds of the coral red Arretine pottery well-known in Italy, the black rouletted ware, beads of glass and semi-precious stones, such as quartz, chalcedony, agate and carnelian in all stages of manufacture. Arikamedu was one of the settlements established by the Romans in South India wherefrom they exported pepper, textiles and beads for their European markets.

Improvements to galleries.—The tribal case of the Hilimen of Travancore in the Ethnology gallery illustrates the material culture of the Kanikar and other hill tribes of Kerala. The photographs and labels in this case were damaged by leakage of rain water. The case was cleaned and the inner woodwork painted. The labels and photographs were completely renewed and the exhibits re-arranged.

Forty exhibit cases in the Ethnology gallery were varnished as part of the programme of smartening up the galleries for the celebration of the International Museum Week. The iron objects associated with the urn burials of Adichanallur in the prehistoric antiquities galleries were classified on a typological basis and re-arranged completely. New labels were prepared and displayed to illustrate the new arrangement.

Labelling and preservation.—The entire collection of musical instruments in the Ethnology galleries was given preservative treatment with castor oil and rectified spirit and exhibited after such treatment. The reserve collection of the ethnographic materials in the ethnology store was given preservative treatment with paraffin wax in turpentine and stored after the treatment. Labels were renewed completely for the Hillmen of Travancore case. New labels were prepared and displayed for the new case of the Gadabas and their culture, the new exhibit of the Romans in South India and the newly re-arranged iron implements of Adichanallur. The routine cleaning, dusting and replenishing of all exhibit and

reserve collection cases with naphthalene was carried out this year as usual. Paraffin wax preservative treatment is being given to the iron implements in the pre-historic antiquities galleries and the work is in progress.

NUMISMATICS.

Work in the section.—Thirty-two accessions (Accessions Nos. 631–663) were transferred from the Accession Register to the Stock and Sales Registers. Two hundred and thirty-two Chinese copper coins, part of a big hoard of 1822 coins, found as treasure-trove from Thallikottai village, Mannargudi taluk, Tanjore district (Accession No. 796) were distributed as gratis to the various institutions under the gratis distribution scheme. Seven thousand six hundred and sixty-six silver punch-marked coins found near Amaravati in Guntur were obtained on loan from the Andhra Government, for study were classified by the Curator. The State Coach with its accessories are kept in good condition. The plaster casts of coins exhibited in the gallery were re-arranged. Fresh labels were printed glass bound and put up for the thirty-two plaster casts of Indian coins. Sixteen more labels were put up for the plaster casts of Indo-Greek coins and five labels for the wax impressions of seals.

ARCHAEOLOGY.

Metal Images Gallery.—In the Vaishnavite images gallery, the recently acquired group of bronzes of Rama, Sita, Lakshmana and Hanuman from Tiruvalangadu, Tanjore district, were exhibited. They are of early Vijayanagar times. But they are extremely well preserved and have sharp features which are greatly appreciated by the public. Since the transfer of the famous Rama set from Vadakkupanaiyur, Tanjore district, to the National Art gallery, Madras. this gallery suffered from a gap, and the display of the Tiruvalangadu Rama group has adequately filled this up. In order to accommodate this set the big wall case which originally contained the famous Rama set but in which subsequently the beautiful Rama and Sita from a village in Nannilam taluk, Tanjore district, were exhibited, was released after transferring the latter into a new showcase.

Metalware Gallery.—A group of ten interesting ancient temple utensils got from treasure-trove were exhibited in a show case. These utensils include some belonging to early Chola times. It is of special importance to the study of South Indian metalware, because some of these early utensils come from South Kanara

district. The stylistic affinities of these metalware to similar ones from Tamilnad, undoubtedly show that in ancient times, there was active contact between the cultured folk of one part of a region and those of other part either due to peaceful immigration or due to imposition by conquering kings. The metalware collection on show is very considerable indeed, but it included only a few old specimens. The addition of these ten more items enhances the value of the whole collection from the historical point of view. Most interesting of these are the lotus-shaped wide-mouthed copper bowl, double-headed laddle of bell-metal, long-beaked *kundika* of bronze and the long-beaked oil can.

New extension.—In order to highlight the remarkable Natesa in the *Murukal tandava* posture, from Poruppumettupatti, Tirumangalam taluk of Madurai district, it was removed from the centre of the Vaishnavite images gallery and displayed without glass cover in the hall at the entrance to new extension just in front of the counter. The presence of the counter peons and attender here serves as a safety measure to the unique bronze. In the epigraphical bay here, the chart showing the development of Brahmi script in South India was refixed, after providing it with a glass pane. There again another large frame with photographic enlargements showing the development of scripts in various countries like Java, Cambodia, Tibet and Burma as well as those of various parts of India was exhibited. These photographic enlargements were obtained from the Indian Museum, Calcutta, some time ago.

Hindu Sculpture Gallery.—For want of space in the Buddhist sculpture gallery the Sanchi stupa model was exhibited in the bay where already models of South Indian temples and Vimanas are on show. This is only a temporary measure and suitable exhibition space will be made available in the Buddhist section for this specimen in course of time.

Buddhist Sculpture Gallery.—An important addition to this gallery is the group of photographic enlargements of details of sculptures from Amaravati, Nagarjunakonda and Goli, showing various aspects of social life in South India, particularly in the Krishna valley, about 2000 years ago. Though designed and executed in connexion with the Buddha Jayanti Exbition, they have become very popular with both the ordinary visitors and scholars and are therefore continued to be kept on show.

Picture Gallery.—During the year effective steps were taken in order to complete the oragnization of the Picture gallery above the Geology gallery, where the remainder of the collection of paintings, after sending out, on loan to 16 schools, about 225 paintings was proposed to be exhibited. Already the miniature paintings representing the Tanjore, Rajput and Mughal schools as well as similar paintings of modern artists have been fixed to the stands.

For exhibiting the copies of large panels of famous wall paintings from Tanjore Sittannavasal, Sigiriya, Ajanta, Bah and Trivandrum and Padmanabhapuram heavy wooden cornices were fixed. Those of the panels which were very large and for which, therefore, no glass-panes could be procured, were first spread out on and fixed to wooden frames painted with such materials as would protect both the wood and canvas; and then they were covered with thin sheets of alkathene which serve quite well the purpose of protecting the painting and at same time not distorting its view. Nevertheless the transparency of alkathene being less than that of glass, a certain amount of dullness is observable. Then these large panels were carefully put up high on the walls, extreme precaution having been taken especially in the case of the large panel showing Gajendramoksham from Travancore, for which glass-pane is provided and which has to be displayed right above the staircase, which though a very inconvenient place to display this, has been chosen for want of a better place. On account of the interruption brought about by the lending of a few of these copies of murals to the Centenary Exhibition of the Madras University, the work could not be completed and the gallery declared open to the public.

Improvements to the Gallery—Memorial Sculpture Gallery —As the labels of the exhibits in this gallery have now been fixed on the wall itself, there was no necessity to keep the brass rod and knobs, where formerly the labels used to be fixed. These were therefore removed. This improvement really helped the appreciation of the exhibits without the distraction of the running rods.

Hindu Sculpture Gallery.—The sculptures of Vishnu, Sri Devi and Bhu Devi from Koyambedu were properly fixed with cement. The divine couple (Rama and Sita) from Hemavati, the Kali and the Ganesa sculptures in the Chalukya sculpture wing were similarly fixed. The show cases containing the models of South Indian temples were so re-arranged as to accommodate the table on which the Sanchi stupa model is displayed.

Buddhist Sculpture Gallery.—The large standing Buddha from Kanchipuram was provided with a background in order to show it in relief. Similar background was provided for the big seated Budha images from Kuvam and Tanjore district The chief improvement of the gallery was the provision of wooden screens covering the two side doors through which the Jain sculpture gallery is reached from this gallery. These screens were used to display the photographic enlargements of details of sculptures from Amaravati, etc.

Jain Sculpture Gallery.—The four Jain Tirthankara figures from South Kanara which were in a low level were erected on high

platforms so that they can be examined at eye level by the visitors. The old photographic prints showing Tirthankaras were removed from here.

Metal Images Gallery.—The background cloth of fifteen show cases was distempered. In eight show cases the background cloth which had come off, was refixed rpoperly. The curtain in the central long show cases was dusted and cleaned. The show case which was in the centre, where the Marukal tandavam Natesa was exhibited was removed from here to the metalware gallery. In its place, the large wall show case where the Rama and Sita from a village in the Nannilam taluk were exhibited, was put, and the recently acquired Tiruvalangadu Rama set was exhibited in it. The newly made show case with provision to see the exhibit in it from all sides was placed where the Nannilam Rama and Sita were exhibited. The show cases containing Natesa sculptures were similarly cleaned and distempered. As a measure of greater safety to the exhibits, in addition to the rim locks now provided to the show cases in these galleries, hasps and eyes were also provided for 42 of them.

Metalware Gallery.—The wedding lamps in the centre of the gallery were rearranged so as to give room to the show case where were shown the ancient temple utensils got from treasure trove finds. The pedestals in the show cases containing household utensils, Muhammadan utensils, temple utensils and Bidriware were distempered. The broken glass-panes of three compartments of the show case where the specimens of lacquered guesso work are shown were renewed. Stands were provided for the miniature doorways of modern workmanship. Then all the show cases were cleaned and dusted periodically.

Wood-work Specimens Gallery.—The show cases containing sandalwood and coconut carvings and ivory works were dusted and cleaned. The ivory chess board was repaired. The specimens of wood carvings were periodically cleaned. In these galleries too new hasps and eyes were provided for all the show cases as the old ones were not in order.

Labelling.—Labels of twenty exhibits in the New Extension were renewed. In the Memorial sculpture gallery three label brackets that were broken were renewed. Besides, three labels were replaced by fresh ones. In the Hindu sculpture gallery fifteen labels were renewed. In all these galleries the accession numbers on 35 exhibits were repainted. In the Buddhist sculpture gallery 12 labels were renewed. In the section where the Amaravati sculptures are displayed label brackets against forty items were fixed in a standing posture, in order to facilitate easy reading. For the sculptures from Goli special labels both large and small were

provided. An average of five titles were written against each important detail of each of the forty photographic enlargements displayed in this gallery. This was intended to draw the attention of the visitors to the speciality of a particular detail, namely, ornament, headdress, furniture, architecture, dress or pose. In the Jain sculpture gallery four new labels were provided for the four images from South Kanara. Seven label brackets were renewed. In the Metal images galleries sixteen labels in the Saivite section, 22 in the Vaishnavite section and 14 in the Nagapattinam images section were rebound and exhibited. In the Metalware gallery, the work of providing bilingual general labels was completed. Besides labels for twenty individual items were also provided in this section.

Preservation—Metal Images Gallery.—Nine images in the Vaishnavite section, fifteen in the Saivite section and six in the Nagapattinam images section, which developed white spots were cleaned on the spot with distilled water. Besides, the periodical dusting of the bronzes was also done.

Metalware Gallery.—The lacquered guesso work specimens which as usual began to adhere to each other during the rainy season were carefully detached, dried and then exhibited. The Nepalese copper-gilt bronzes were cleaned and re-exhibited. The copper embossed works were also cleaned on the spot. As usual, all the other items were periodically examined and cleaned.

Ivory works.—Of the animal figures the horns of two came off, and they were refixed by means of gum and exhibited. The ivory chessmen were cleaned and repasted to the board after rebinding it properly. The other items were periodically dusted and cleaned.

New Extension.—The terracottas from Mathura and Pondicherry were dusted and cleaned and shown. Plaster of Paris pedestals were provided for five of them. The plaster cast of Yakshi from the Bharat Kala Bhavan, Benaras, was repainted with white enamel in order to arrest the flaking off of the upper layer. The sandstone specimens of Buddhist deities of the Mathura school, which showed signs of 'rusting', were cleaned and exhibited.

Hindu Sculpture Gallery.—The pith models of temples had to be cleaned four times and napthalene balls kept in their show cases as these are easily affected by moths, etc. The wooden model of a temple was varnished. The plaster model of a temple vimana was dusted and cleaned and small repairs were done wherever a part or two were shaky.

Buddhist Sculpture Gallery.—The model of Amaravati stupa was cleaned thrice. And a few of the medallins fixed very low which showed signs of decomposing, were cleaned. To prevent the

accumulation of dust on the bas-reliefs, dusting of them was continued to be done every day.

Picture gallery.—In order to prevent the attack of insects the boards which were used for fixing the copies of murals, these boards were painted with white enamel paint. About twenty-five pictures were removed from their frames, dusted, refixed and exhibited. Periodical dusting was continued here to prevent the entering of dust into the frames and spoiling the valuable paintings. During rainy season, they were removed from their position to a place where there was no leakage of water and was free from damp.

Specimens in CI and CII Rooms.—A number of exhibits including paintings, manuscripts and metalware articles kept in CI and CII Rooms upstairs the New Extension were periodically dusted and cleaned. Special mention must be made of the preservation of the manuscripts of the Poet Subrahmanya Bharati. These were aired weekly in order to prevent them from fading out.

Copper-plate grants.—The large collection of copper-plate grants were periodically examined and cleaned. In some grants where there was still some grease left, it was removed.

Reserve collection of bronzes.—During the year the bronzes in the reserve collection were examined repeatedly and individual items that required cleaning were removed and cleaned. Such of these as required a lot of cleaning were sent to Chemical Conservation section and others were cleaned in the section itself and put back into the reserve collection room. The collection of copper-plate grants kept in this room was also examined periodically.

Archæological godown.—The duplicate exhibits kept in the almirahs in the godown were examined and kept dusted. Insecticides were used to preserve the large collection of wood carvings from the attack of white ants. The Buddhist antiquities kept in the racks and cup-boards were periodically examined and kept clean. The duplicate lotus medallins from Amaravati kept in this godown showed signs of decomposing. They were cleaned with chemically purified water.

Stone Inscriptions Gallery.—Periodically, the inscriptions erected, in a gallery form, in the archæological shed were dusted and kept clean. Besides these, there are in the shed a number of duplicate stone sculptures which were also similarly taken care of.

Exhibits cleaned in the Laboratory.—Besides the preservation of specimens on the spot, 36 items which required to be treated more carefully were sent to the Chemical Conservation Section. They consisted of 26 bronzes, 8 wood carvings and two copper-plate grants. All of them were returned after treatment.

RESTORATION AND PRESERVATION DONE IN THE CHEMICAL CONSERVATION SECTION.

General.—The Curator in charge of the Chemical Conservation Section attended the symposium on preservation of hides and skins held at the Central Leather Research Institute at Guindy.

Restoration and preservation work.—Sixteen bronze images covered with mud and green patina were electrolytically treated in 2 per cent caustic soda solution for a number of days. During the treatment, the current density was adjusted accurately according to surface area of the images at the rate of 2 amperes per square foot of surface area. After the completion of treatment the images were washed, dried and given preservative coatings. During the electrolytic treatment it was found that the pedestals of the images were not reduced properly due to the fact that the pedestals were in contact with air instead of the electrolyte and so the reduction was not complete. This unreduced portion would act as nuclei for further corrosion in future. This was avoided by placing the image flat on its back in the cell. The Dancing Natesa, bronze image from Tanjore district, was found to contain a few patches of green corrosion products but the corrosion product was not of powdery texture. Hence this was treated in Rochelle Salt solution which contained 15 parts of sodium potassium tartrate and 5 parts of sodium hydroxide in 100 parts of water. This was brushed after the repeated treatment with the above solution and a protective coating with 2 per cent celluloid solution was also given. Sixteen inscribed copper plates with thick corrosion products were received for treatment from the Collector of Tirunelveli. No writing was visible on the surface of the copper sheets. They were treated with Rochelle salt solution for two hours, brushed and cleaned. This was repeated until all the corrosion product was reduced. Six copper plate grants were also treated with Rochelle salt solution and preserved by being given a protective coating.

Iron implements.—A broken iron sword was mended by setting the broken pieces to get the shape as given in the catalogue. Paraffin wax was used as a cementing material. To prevent further corrosion, molten paraffin wax was coated on the surface. Care was taken not to obscure the structure of the iron implements. Two-hundred and forty-nine Adichanallur iron implements were given protective coating with molten paraffin wax. The broken implements were set right and cemented with molten paraffin wax.

Wooden panels.—Twelve wooden panels received for treatment were found to contain dust and tar and were black in colour. First acetone and then Hydrogen peroxide were tried for cleaning them. Finally, a boiling solution of sodium carbonate was tried. Of these three chemicals, hot sodium carbonate solution was found to be very effective. After the treatment in hot washing soda solution for some time, the panels were taken out and washed completely. After

complete drying, turpentine and benzene mixture was coated on the surface. The panels were dried in the shade, and dry-brushed. This coating would prevent the action of white ant and other insects.

Punch-marked silver coins.—Five thousand seven hundred and ninety-five coins were received for treatment. When they were received, they were found to be covered by corrosion products of varying colours, green (of powdery texture) black and brown. About 2,000 coins were treated in formic acid (20 to 25 per cent). The coins which clung together were separated by mechanical means and then treated. When hot 25 per cent formic acid solution was added, the reaction was very vigorous in the initial stages. When the reaction subsided, the coins were washed and brushed. This was repeated till the coins were completely cleaned. The coins were covered by corrosion product which was distinctly of two layers, first layer being greenish powder and secound layer being brownish copper and copper componds. After the completion of cleaning and washing, the coins were dried and packed. In this formic acid treatment the resulting solution was tested for silver and found to contain no trace of silver. So this was the safest method. The rest of the coins were treated with dilute warm sulphuric acid (1 to 2 per cent). In this case also, the reaction was very vigorous and an irritating gas was evolved. Thousand coins were cleaned in about 8 hours whereas this would have taken more than 48 hours by the formic acid method. The resulting solution was tested for silver; only traces of silver were found. Sulphuric acid reacted with copper but not with silver. This was quite possible because the coins were covered with copper layer and so copper layer only was first exposed to sulphuric acid. This was the reason why negligible amount of silver had been found in the resulting solution. Since the weight loss was negligible, this method could also be adopted.

CHILDREN'S MUSEUM.

General.—Arrangements were made for the Children's corner which was put up during the International Museum Week.

Tour.—The National Museum, Science Museum in National Physical Laboratory and the Industrial and Science Exhibition at Delhi were visited by the Chemical Conservation Curator with a view to get some idea for the proposed Children's Museum. The Curator visited the exhibition held at Guindy to get some more information for the Children's Museum regarding light and electricity.

Plan.—The building plan for the Children's Museum was scrutinized and discussed with the Superintendent. The exhibits for the Science Section of the Children's Museum were classified

under different heads like weights and measures, light, electricity, etc., to enable children to get a cogent idea of the development of scientific thought. A transparent motor model of the internal conbustion engine was bought from a German company. To show the power of steam, a Hero engine made of glass was bought from the glass-blowing section of the Industries and Commerce Department, Madras. The Glass Blowing Section had also given us fancy articles made of glass worth Rs. 200 as a gift for the Children's Museum.

PHOTOGRAPHIC WORK.

Zoology.—Photographs of the newly acquired specimens of the Grey-bellied Tragopan, Mute Swan and Indian Wild Boar were taken and added to the Zoology Sectional Album during the year under review.

Anthropology.—Nineteen quarter size negatives and six half size negatives of miscellaneous anthropological subjects were made and added to the collection.

Numismatics.—During the year, seven half-size photographs and two quarter size photographs of the representative types of punch-marked coins in the Museum collection were prepared.

Archæology.—During the year as many as 642 negatives were made for the Archæological section alone. They consisted of 206 half size, 194 quarter size and 242 films. For captions of individual items see Appendix V.

In connexion wth the Buddha Jayanti Exhibition, a large number of special photographs were made of Amaravati sculptures in order to highlight the various details occurring in them bearing on the social life of the people of South India about 2,000 years ago. Secondly a number of photographs of details of Sanchi stupa were made from the book on Sanchi not only for purpose of exhibition at the time of the Buddha Jayanti celebration but to get the model of the Sanchi stupa made according to scale as nearly as possible.

The next important group of photographs are those of the beautiful sculptures of Nagarjunakonda. They were intended both for the exhibition purposes and also for a comparative study of the art of sculpture as obtained in the early centuries of the Christian era in South India. Besides, a set of special photographs of the famous Buddhist bronzes from Nagapattinam were made for preparing post card prints of them for purposes of selling them at a cheaper rate to the people.

PLANS FOR THE YEAR 1957–58

Zoology.

Apart from carrying out the routine items of work involved in maintaining the galleries and reserve collections in good condition, it is proposed to execute the following plans during the year 1957–58, under the various heads :—

Additions to the collections.—Collection of more specimens of insects and mammals for the galleries and more bird skins for enriching the bird study collection, which is now being built up.

Work in the galleries—Additions to the galleries.—Addition of mounted specimens of the Tiger, Wolf and Black Buck to the Mammal Gallery, and fresh specimens of Gulls and Herons to the Bird Gallery and insects to the Invertebrate Gallery.

Improvements to the galleries.—Extending the pale grey colour scheme for interiors of show cases to the remaining cases in the Mammal Gallery and suitably rearranging the cases after adding the Tiger and Wolf to this gallery. Relining with fresh cream-coloured drill cloth the interiors of show cases in the Coral and Invertebrate Galleries. Reorganization of portions of the Molluscan and Ctustacean Sections in the Invertebrate Gallery in proper systematic order and organizing a separate section for ornamental shells. Continuing the rearrangement and reorganization of the Echinoderm Section of the Invertebrate Gallery, of which a start has been made already. Making a new show case for the Mute Swan in Bird Gallery and adding more Murals to the Bird and Invertebrate galleries. Construction of a few more dioramas in the Bird and Reptile Galleries.

Labelling.—Extending the vernacular labelling to more exhibits and renovating old and defaced labels in the Invertebrate and Mammal Galleries. Proving freshly painted, bold-lettered zinc labels for the remaining specimens in the Fish Gallery and preparing more descriptive labels for exhibits in the Bird and Invertebrate Galleries. Additional classificatory labels for the Echnoderm exhibits will be prepared and fixed up in the new show case.

Preservation of Reserve Collections.—Continuing the refilling, re-washering and re-labelling of reserve collection specimen jars. rearranging, sorting and identifying the specimens in the miscel. laneous and recent collections almirahs and continuing the lysol and camphor and powdered naphthalene preservative treatment for insect cabinets.

Research.—The Curator will continue the systematic research work on South Indian Land and Freshwater Molluscs and the preparation of his Manuscript on the subject for publications as a Museum Bulletin.

Publications.—The paper on the Amphipoda of Madras Coast by Sri K. Nagappan Nair, now in the Press, will be published as a Museum Bulletin in the Natural History Series.

Educational services.—Continuing the existing educational services such as conducting demonstrations, arranging special exhibitions of new additions, running practical training courses in Museum Technique for school teachers and rendering facilities for research workers and others.

Photographic work.—Continuing the addition of photographs of selected exhibits of birds and mammals and other new additions to the Zoology Sectional Album.

Tours.—Undertaking collecting tours to Tada for collecting fresh bird skins and to Mandapam for marine collecting.

BOTANY.

Additions to the collections.—Photographic illustrations of the tea industry, will be acquired. Distribution charts, attractively painted and relating to the sugarcane industry, will be exhibited in the galleries.

Improvements to galleries.—Old and stained lining cloth in as many sloping cases as possible, will be renewed.

Labelling and preservation.—Terms in regional language will be introduced on as many labels as possible. Preservation of specimens in the galleries and in the reserve collection will be continued as usual.

Research.—The work on ferns will be continued.

Facilities to research workers, etc.—The practice of affording facilities to research workers and others will be continued.

GEOLOGY.

Additions to the galleries.—A number of new specimens, charts and photographs relating to the glass industry series, will be exhibited in the galleries.

Improvements to galleries.—The present illustration of the glass industry in the galleries will be improved.

Labelling and preservation.—Terms in regional language will be introduced on as many labels as possible. Preservation of specimens in the galleries and in the reserve collection will be continued.

ANTHROPOLOGY.

The preservative treatement of the iron implements from Adichanallur and other early iron age sites in South India is to be continued along present lines and the objects rearranged and exhibits on a typological basis with suitable labels. The cases containing peasant and tribal jewellery are to be renovated by painting and the addition of new labels. The sloping cases in the pre-historic antiquities and musical instruments galleries will be renovated by cloth lining and painting with distemper and the renewal of the faded labels and photographs. The foreign exchanges pending with the Chicago Natural History Museum and Dr. Vander Sleen of Holland will be completed. Facilities for research, educational activities, special exhibitions and normal preservative routine will be arranged for as usual.

NUMISMATICS.

The work of transfering the coins from the Accession to Stock Registers is being continued. Hoards of Punch-marked coins acquired during the period, will be studied. A bibliography on South Indian Coins will be collected with a view to making a detailed study of the South Indian Coins in the collection. Attempts are being made to secure rare coins which are not found in the Coin Cabinet of the Museum. Distribution of coins, which are in excess of the requirements of the Museum, will be continued, under the Gratia Distribution Scheme.

ARCHAEOLOGY.

New acquisitions.—The pending treasure-trove finds will be acquired. Arrangement will be made to acquire at least a part of the collection of wood carvings originally presented to the Museum for preservation by the authorities of the temple at Perur near Coimbatore but who subsequently went back on their word on account of local demand for the retention of the carvings there itself. Besides, efforts will be made to acquire some notable specimens of stone sculptures representing the Pallava and early Chola periods either by means of collections from fields or by means of exchange. Arrangements will be made to get copies of one or two panels of murals of Lepakshi in order to have the mural section in the Picture Gallery fully representative. Efforts will be made to acquire more representative specimens of Gupta, Pala, Maukhari and Chandella sculptures from North Indian Museums. Besides these, if available, samples of ancient textiles from North Indian centres, and examples of North Indian miniature paintings will also be acquired.

Work in the galleries—Additions to the galleries—New extension.—The replicas of Gandharvas obtained from the National Museum New Delhi, will be provided with glass fronted show cases. The Aihole group will be displayed in the early Chalukyan sculpture. Bay and the Gwalior group in the Gupta sculpture bay. The plaster cast Budha from Gandhara will also be displayed in the Gandhara sculpture bay. The model of Rampurva Bull of Asokan times will be provided with a show case and exhibited in the Maurya Sunga sculpture bay here. The miniature replica of the Mathura Buddha will be shown in the Gupta sculpture bay.

Hindu sculpture gallery.—In the place of the existing Jyeehtha sculpture, arrangement will be made to exhibit the one acquired from a temple in Mylapore. Arrangements will also be made to get a specimen of corbel of the modern period to complete the series of corbels showing the evolution through the ages.

Buddhist sculpture gallery.—After providing the model of Sanchi stupa with a show case similar to the one used for the model of the Amaravathi stupa, arrangements will be made to exhibit it in the Amaravati section of this gallery. Arrangements will be made to exhibit carefully again when they are returned to us, the Goli sculptures that were given on loan to the Lalit Kala Akadami for their Buddhist Art Exhibition.

Jain sculpture gallery.—The sculpture of a Jain Tirthankara got from Ettukkuttimedu will be displayed in the gallery.

Metal images gallery.—The Sundaramurthi image from Ramanathapuram district and the Tirupurantaka image from Tanjore district will be added to the Saivite images section. The Kaliyakrishna from Palni will be displayed in the Vaishnavite section.

Improvements to the galleries—New extension.—The show case containing the specimens of terracottas will be provided with a background of cloth lining to improve the display.

Hindu sculpture gallery.—Arrangements will be made to have a few murals depicting some historical scenes for decorating the walls of the gallery at the same time to give historical perspective to the specimens of sculpture on display in the gallery.

Buddhist sculpture gallery.—Efforts will be made to get photographic enlargements of the Buddha images from various places and periods to show the evolution and variations of the type.

Metal images gallery.—The background clothes that have come off in several show cases will be refixed properly. They will be distempered. Pedestals for half a dozen bronzes that require to be shown a bit high, will be made and the bronzes displayed on them. The show case which is made of two separate wall show cases will be dismantled and placed in their old positions, and will be used to display two recently acquired Nataraja images.

Metal ware gallery.—The pedestals of the show cases left over last year will be distempered. Background cloth lining will be provided for the lacquered guesso work show case. Similarly the show case where the coconut and sandal wood carvings are shown will be provided with white background. Arrangements will be made to exhibit the large wedding lamps and the Ravana image in wood in show cases as they are likely to be damaged by the visitors handling them constantly on account of their exposed condition.

Labelling.—Wherever necessary fresh labels will be provided for exhibits. And as has been planned already, approximate dates will be given in the labels wherever possible.

Preservation.—Treasure-trove finds of metal images which require laboratory cleaning will be sent to the Chemical Conservation Section. A select group of wood carvings will also be sent there for treatment. Further arrangement will be made to check up the decompositon of the marble medallions from Amaravathi kept in the Archæological godown. Besides, periodically the exhibits in the various other galleries will be examined along with the Curator, Chemical Conservation Section, and steps taken to clean ordinary defects on the spot itself while arranging for treatment at the laboratory of exhibits in need of electrolytic or chemical restoration.

Research and publication.—Sri P. R. Srinivasan's paper on Jain Sculptures will be finalized and sent to Press. He will then concentrate on the copper plate grants. Besides, he will, if time permits, contribute articles to journals of learned societies. The Bulletin on the Tiruvannamalai Gopurams by Dr. F. H. Gravely will be printed this year. Sri C. Sivaramamurti's bulletin on the 'Early Eastern Chalukyan Sculpture' will also be printed off. The Buddha Jayanthi Souvenir entitled 'The story of Buddhism in South India" will also be printed (in the Information and Publicity Department, Government of Madras).

Educational work—Special exhibition.—The following two special exhibitions will be held during the year: (1) Recent acquisition of bronzes of Tirupurantaka and Tripurasundara and (2) Ravi Varma painting and the Sandalwood mandapa, presented by Mrs. K. V. Ramachandran of Kesavardhini Products, Coimbatore.

Lectures.—The usual lectures and demonstrations for the Museum Technique Course will be given. As requested by the Principal of the Teachers' Training College, Saidapet, lectures and demonstrations will be given to the teachers undergoing training in audio-visual refresher course at that College. Then in December 1957 and January 1958, the usual demonstrations to the City school teachers will be undertaken. Besides these, any other institution

or parties requiring such lectures will be helped so by previous appointment.

Facilities for research.—As in previous years, necessary facilities will be given to to all scholars to study the collections of of this section.

Gifts to schools, etc.—The remaining ten sets of paintings will be despatched to ten schools, thus completing the work. The exhibits loaned to the All-India Handloom Board and to the Lalit Kala Akadami will be got back and re-exhibited in the galleries. Any institution or departments of Government requiring exhibits for exhibition purposes will be helped as far as possible with the sanction of the Government.

Photographs.—It is proposed to take photographs of monolithic pillar-sculptures at such places as Periyapalayam in Coimbatore district, Taramangalam in Salem district, Tadikombu in Madurai district and Avadaiyarkoil in Tanjore district in order to make a comparative study of them and for publication. Photographing of objects left over in the Tanjore Art Gallery will be completed. A beginning will be made to photograph important items amongst the treasure-trove bronzes acquired since 1932, in connexion with the revision of the 'Catalogue of Hindu Metal Images in the Madras Museum'.

Tours.—The Curator will tour to Tanjore to check up the photographs with the original sculptures in the Art Gallery there. He will also visit Avadaiyarkoil, Madurai, Tadikombu, Taramangalam and Periyapalayam to get photographs of the monolithic pillar-sculptures in the temples of those places.

GOVERNMENT MUSEUM, MADRAS, 30*th May* 1957.

A. AIYAPPAN, *Superintendent.*

II.

ADMINISTRATION REPORT OF THE NATIONAL ART GALLERY, MADRAS.

During this year, as many as 65,286 persons visited the Art Gallery with a daily average of 211. This shows the continued popularity of the gallery. A number of distinguished visitors also visited the Art Gallery this year also. They included His Majesty the Emperor of Ethopia; Mr. Ho Kang, Deputy Leader of the Chinese Agricultural Science Study Mission to India; Mr. Earl Warren, Chief Justice of U.S.A.; Sri A. J. John, Governor of Madras and Prof. Suniti Kumar Chatterjee, Chairman, West Bengal Legislative Council and Chairman of the Sanskrit Commission. Among the delegations that visited the Art Gallery during the year were the First Cultural Delegation from Czechoslovakia and the delegation from Russia that held an Exhibition on Public Education in U.S.S.R. in Madras. To show the profound impression that the contents and their arrangement in the gallery had created on the distinguished visitors opinions of some of them are given below :—

Mr. Kondakov, Director of the Exhibition of Public Education in the U.S.S.R., wrote on 29th December 1956 as follows :—

"We derived great pleasure from visiting the Museum. Vivid pictures of Indian history were revealed to us as well as pictures of its great and ancient culture . . ."

The Leader of the First Cultural Delegation from Czechoslovakia wrote the following :—

"The First Czechoslovakian Cultural Delegation to India has in the Government Museum admired the masterpieces of the old South Indian sculptures and in the National Art Gallery the national character of South Indian paintings."

Acquisition.—The following paintings were acquired by purchase :—

'Blue Door' in oils by Sri G. M. Hazarnis.

'Moonlight Night' water colour on silk by Sri K. Madhava Menon.

'Woman with a Pot', tempera work by Sri Sultan Ali.

'Mother and Child' in oils by Sri K. C. S. Paniker.

The portrait of Mrs. R. T. Patel by Raja Ravi Varma, which was proposed to be given as a gift by Mrs. Patel, was accepted at the recommendation of the Special Committee for the National Art Gallery. It was exhibited in room No. 1 of the Art Gallery.

Arrangements were finalized to get a bronze copy of the sculpture composition entitled 'Triumph of labour' by Sri D. P. Roy Chowdhury, its first copy having been purchased for the National Gallery of Modern Art, New Delhi, by the Government of India. The bronze is expected to be delivered to us in a couple of years.

In order to satisfy the demand from the visitors for short discriptive labels for each exhibit, labels in English were provided for 30 items. They were printed on dull brown paper to avoid the distraction that might be caused to the visitors if printed on bright material. Labels for the rest of the exhibits will be provided soon.

The show-cases were periodically examined by Messrs. Vernon and Company and insecticides sprayed into the show-cases as usual.

We continued to receive copies of the periodical called 'Connoisseur' this year also.

The Government in the G.O. Ms. No. 399, Education, dated 4th March 1957 have placed the institution on a permanent footing.

NATIONAL ART GALLERY,
PANTHEON ROAD, MADRAS-8,
30*th May* 1957.

A. AIYAPPAN,
Superintendent.

III

ADMINISTRATION REPORT OF THE GOVERNMENT MUSEUM, PUDUKKOTTAI.

GENERAL.

Administration.—I was in charge of the Museum as the Curator and was assisted by a Technical Assistant and a Taxidermist.

The International Museum Week Celebrations.—The International Campaign for Museums sponsored by the Unesco was observed in this Museum by celebrating the "Museum Week" from Saturday, the 6th October 1956 to Sunday, the 14th October 1956. An impressive pandal with flags and posters were put up in front of the Museum buildings which were tastefully decorated, and brightly illuminated with multi-coloured bulbs with the Unesco coloured poster on the International Museum Week prominently displayed. Adequate publicity to the celebrations in the Museum was given through the All-India Radio, Tiruchirappalli, the local municipal broadcasts, cinema slides, handbills in English and Tamil, and other possible means. The Museum was daily open from 8 a.m. to 8 p..m and all the sections were gaily and brightly illuminated. Loudspeakers were fitted to the pandal, and the choice recorded music played through them attracted many visitors. Almost all the educational institutions in and around Pudukkottai visited the Museum during the week. The Museum Week having coincided luckily with the Dasara festival in the temple at Tirugokarnam there was a regular pilgrimage of people to the Museum from the Pudukkottai town and nearby. The Boy Scouts and Girl Guides of the neighbouring Board High School guided the male and female visitors respectively through the galleries. Sri S. Maharajan, Sub-Judge, Pudukkottai, inaugurated the week at 5-30 p.m. on Saturday, the 6th October 1956, and Sri L. M. Vasagam, Revenue Divisional Officer, Pudukkottai, presided. A large and distinguished gathering of officials and non-officials was present, and I welcomed the guests.

Sri S. Maharajan in inaugurating the International Week dwelt on the role of Museums in educational, cultural, and social life, and pointed out how such celebrations tended to promote international culture, and understanding. The President in his remarks stressed on the points raised by Mr. Maharajan, and appealed to the audience to evince greater and keen interest in Museums so that the value of Museums as visual aids in education might be realised. After a short talk on Museums and their importance by Srimathi S. Brinda Devi, Municipal Councillor and journalist, and the singing of the National Song the inauguration ceremony was over.

On the remaining days at 5 o'clock every evening lectures on Museums and their role in modern life were delivered by Experts. On 12th October 1956 Sri J. Samuel Raj, Professor and Head of the Department of Zoology of the Alagappa College, Karaikudi, gave an interesting lantern lecture under the distinguished presidency of Sri S. Maharajan, Sub-Judge, Pudukkottai, on the "Marvels of Insect Life". A large and distinguished audience was present. I welcomed the guests and introduced the learned lecturer to the President and the gathering. Mr. Samuel Raj dweit on the position of insects in the Animal Kingdom, and their relation to man. He pleaded strongly for the starting of insect galleries in schools and colleges.

The International Museum Week concluded very successfully on the night of Sunday, the 14th October 1956. Handy Guides to the principal exhibits in the Government Museum, Pudukkottai, got up in English and Tamil specially for the occasion were sold in large numbers during the week.

Extra-mural activities, and assistance to educational institutions.—On 7th May 1956 I gave a talk in Tamil for 14 minutes on "Pazhangala Nanayam" (Indian coins of Ancient Period) the first in the series on "Indiya Nanayam" (Coinage of India) at the All-India Radia Station at Tiruchirappalli. On 23rd October 1956 I accompanied Sri L. M. Vasagam, Revenue Divisional Officer, Pudukkottai, to Sittannavasal, and interested him in the archaeological importance of the Jain cave-temple and its frescoes. On 25th October 1956 I presided over the inaugural meeting of the Literary Association of the Board High School, Tirugokarnam. On Friday, the 26th October 1956, I addressed the students of the B.T. Course of the Government Training College, Pudukkottai, under the presidency of Sri V. Vridhagirisan, Lecturer in Social Studies in the above college, on "Museums and Education". At the request of the local Revenue Divisional Officer, I accompanied Sri P. S. Kumaraswamy Raja, late Chief Minister, Madras, and Governor Orissa to Kudumiamalai on 8th November 1956 and explained to him the historical and archæological importance of the shrine and the famous inscription on Carnatic music in Pallava Grantha in it. I served as a member of the Committee organised for the conduct of the Coimbatore Regional Inter-District Sports and Youth Festival at Pudukkottai in February 1957. In February and March, I was engaged besides my normal work in election duty attending the election classes, and discharging the duty of a Presiding Officer in two constituencies. On Saturday, the 2nd March 1957, I took round the Musem Dr. C. L. Fabri, PH.D., and on the 3rd accompanied him to Sittannavasal, Kudumiamalai and Kodumbalur, and interested him in the antiquities in the places. I attended in the evening his lantern lecture on "Indian Sculptures" at the local officers' club.

A batch of Advocates from Madras and Tiruchirappalli headed by the ex and the present Advocate-General were taken to Sittannavasal and Kudumiamalai on 23rd March 1957.

Help to educational institutions.—Participation in—

(1) The Historical Exhibition of the Raja Sarfoji College, Tanjore—10th May—10th June 1956 : Select photographs from this institution relating to Pre-historic and Archœology were loaned to the college for the exhibition, and the photographs it was understood were appreciated by the visitors.

(2) Exhibition in connection with the "Achievements in the First Five-Year Plan" : Specimens of Fishes from the Fish gallery were lent to the local Assistant Fisheries Demonstrator for the exhibition staged in June 1956.

(3) Educational Exhibition of the Government Training College, Pudukkottai : In connection with the centenary celebrations of the Madras University an educational exhibition was arranged in the local Government Training College between 27th and 31st January 1957. Select exhibits from the Natural History Section were lent, and they contributed their share to the success of the exhibition.

Special efforts were taken to start Museums, or improve the existing ones in the local schools. It was proposed to award certificates of merit to the best Museum. It is gratifying to mention that the effors would bear fruit soon.

Visitors.—Two lakhs thiry-five thousand nine hundred and thirty-three people had visited the Museum during the year. The daily average was 845. About 30 per cent of them were literate. The month of October 1956 in which the International Museum Week was celebrated claimed the lion's share of 106,569.

The total number of visitors last year (1955–56) was 125,773 and the daily average was 449. The percentage of literate visitors was 28.

It will thus be seen that the Museum is becoming increasingly popular and useful to the people within and outside Pudukkottai, and it is one of the chief attractions to visitors to Pudukkottai.

Distinguished visitors.—The Museum continued to attract eminent scholars and people of rank, and the most notable among them were Dr. C. L. Fabri, PH.D., an eminent archæologist, and the Hon'ble Sri N. Somasundaram, Judge, Madras High Court, Mr. Douglas Barett, Deputy Keeper for Archæology in the British Museum in London had visited the Museum with his party of archæologists for the second time in April 1956.

Galleries, buildings and gardens.—There was a regular rearrangement of the show cases in all the galleries. The show cases were varnished, and their inside painted with colours to match

the exhibits in them. New bilingual labels for the exhibits, and name and guide plates for the galleries were put up. All the sections now present a bright and attractive appearance.

The special repairs for Rs. 7,500 sanctioned by the Government were taken up by the Public Works Department on 25th February 1957, and they are being done. It is expected that the buildings would present a better and more imposing appearance after the repairs.

A new flagstaff replacing the old and damaged one was erected during the International Museum Week to fly the National flag.

The heavy rains in October-November had affected much the gardens. Water was standing knee-deep in the orchards, and a number of mango and coconut saplings had perished. They will be replaced by fresh ones in the ensuing " Vanamahotsam ", or National Tree Planting Celebrations in July-October 1957.

WORK IN THE SECTIONS.

Zoology—Additions to the galleries—Reptile gallery.—A binocellate cobra (*Naja naja*) caught near the Museum was displayed with its hood well raised and spread out and the fang exposed by the side of another larger specimen.

Mammalian gallery.—A spotted Tiger Civet (*Prinodon pardicolour*) and the common mongoose (*Herpestes mungo*), both caught near Vellanur, seven miles from Pudukkottai were displayed in the Carnivora gallery.

Two specimens of the long tailed monkey, commonly known as the Langur or ' Hanuman ', shot in the Museum gardens were added to the Primates gallery.

A two headed calf which was a present was added to the gallery containing specimens of teratological interest.

The entire skeletal parts of a dead whale about 62 feet in length known as the Great Indian Fin whale, or the Baleen, or Whalebone whale (*Balaenoptera indica*) washed ashore at Hanumanthaikuppam, five miles south of Marakanam near Cuddalore on 3rd April 1955 were presented by the Madras Fisheries Department on 18th June 1956. Before articulating them into a complete skeleton the parts were exhibited prominently and well labelled in the skelatal gallery of mammals.

Photographs to illustrate the different mammals in their natural habitat, and those of the reptiles and amphibians among the vertebrates, and scorpions and spiders in Archnida, and the Praying mantis catching its prey, the painted grasshopper (*Poecilocerus pictus*) feeding on the leaves of ' Madar ' (*Calotropis gigantea*), the

Tassar Silk moth and the metamorphosis of a butterfly in 'Insecta' were added to the respective galleries to enhance their value.

Botany.—The importance of the gallery on the 'External morphology of flowering plants' was increased by the display of suitable photographic illustrations. A few jars containing the modified roots and shoots were cleaned, and the specimens were replaced by fresh ones from the reserve collections.

Geology.—Samples of Magnesite (Mg. Co.3), Orthoclase felspar, and Quartz pebbles were added to the gallery. Some of the minerals in the General collections which were unidentified were identified, and labelled.

Agriculture.—The wooden models of agricultural tools and implements used in preparatory and after cultivation, and those of the irrigation devices used in South Indian agriculture were cleaned, varnished and labelled bilingually. Choice photographs on them were put up.

In the gallery containing samples of timbers used in Indian agriculture the old and worn out ones were replaced by fresh ones. A short explanatory note on them in English and Tamil was added. Wall posters on the improved methods of cultivation were also displayed prominently. The section continued to attract visitors especially those from rural areas.

Art and Industries.—There was a complete re-arrangement of the section. The crowded exhibits in the gallery on "Toys and other exhibits" were removed, and displayed properly. Photographs to illustrate 'Kumbli' (Woollen carpet) weaving at Sellukudi, four miles from Pudukkottai by a class of shepherds known as the 'Kurumbers' were usefully put up in the gallery having the woollen blankets. So were illustrative materials added to the 'Tiruvappur Textiles'.

Paintings.—Their classification, and labelling of paintings according to their schools were completed, and they were exhibited attractively in the 'Picture gallery' in the front hall of the western wing, and in the 'Art gallery' of the eastern wing.

Anthropology.—In the Arms and Armour gallery the spears and swords used by the Sardars and Servaikars of the Pudukkottai State, were cleaned, varnished, and labelled. So were the Boomerangs and bows and the mail armour.

The guns, pistols and revolvers were labelled bilingually, and exhibited in separate show-cases.

Jewels and other ornaments gallery.—The specimens were completely identified, and labelled. The 52 'Thalis' and 13 'Pottus' displayed in the gallery were loaned to the Madras Museum for study.

In the Prehistory gallery 'Guide plates' were put up, and photographs of the megalithic burial sites in the Pudukkottai territory were added. The section is becoming instructive and interesting.

Archæology.—This section continued to dominate over the other sections in attracting visitors and scholers. Photographs dealing with the Jaina vestiges in the Pudukkottai area, and the conserved monuments of the State arranged in the order of evolution of the Dravidian or Tamil Nad temple architecture were appropriately exhibited, and they had considerably increased the importance of the gallery. Speady arrangements would be made to bring to the Museum the ancient sculptures lying loose and uncared for in the Pudukkottai area. They were thoroughly surveyed and photographed last year.

Numismatics.—There were no additions. The 2,118 coins comprising 780 gold, 280 silver, 42 lead, 8 nickel, 997 copper, and 11 cupric alloys were re-arranged properly, and registered. A catalogue of them would shortly be prepared.

Library.—Twenty-seven books were added to the Library making up the total volumes to 962. It embraces all the sections pertaining to a 'General Museum.'. It continued to serve the Curator and his staff and the interested public with the same usefulness and importance as before.

Equipment including furniture and fittings.—There were no notable additions to the furniture in the year. A number of photographs shown in Appendix C were framed, and displayed in the Natural History, Art and Industries, and Archaeology sections. The three table fans sanctioned by the Government as early as 29th July 1955 for use during the hot weather in the office room, and the rooms of the Technical Assistant, and the Taxidermist were after all fitted by the Public Works Department on 21st March 1957.

Staff.—Sri T. Venugopalan, the permanent Technical Assistant, resigned his post on the afternoon of 30th June 1956 to join the B.T. Degree course. His place was filled by Sri G. Ramu, a candidate recommended by the Sub-Regional Employment Officer, Tiruchirappalli.

Sri S. Muthukaruppan who was acting as a peon in a permanent vacancy was confirmed with retrospective effect from 11th September 1953.

Government were pleased to sanction for another year the posts of the additional peons sanctioned till the end of February, 1958, and Sri M. Sivasankaran, and P. M. Mani, the present incumbents were continued to act in them.

Peon Karuppan was on medical leave for one month and 21 days from 1st April 1956, and M. Satyamurti, the night watchman, acted in his place.

Tours.—On 6th September 1956 I went to Tanjore with my Taxidermist to study the articulation of the whale skeleton displayed in the Art gallery.

From the 2nd to the 4th October 1956 I was away at Tanjore, Tiruchirappalli, Karaikudi to fix up lecturers, and presidents for the lectures arranged in the museum in evenings during the International Museum Week.

Research and publications.—A handy guide to the principal exhibits in the Pudukkottai Museum in English and Tamil was prepared.

An article in English on 'Pudukkottai and its environs' was contributed to the Souvenir got up by the non-Gazetted Government Officers of the Pudukkottai Division, and another on the 'Places of interest in and around Pudukkottai' to the Souvenir published by the Committee of the Coimbatore Regional Inter-districts Sports and Youths Festival celebrated in February 1957 in Pudukkottai.

A brief note on the Jain Bronzes from Pudukkottai was published by the Lalit Kala Akadami in 'Lalit Kala' in Nos. 1—2, April 1955–March 1956.

At the request of the Editor of the Museum Journal of India an illustrated article on the 'Early Chola Sculptures' was prepared for publication.

Work on the 'Sculptures of Kodumbalur' and the 'Flora of Pudukkottai' is in Progress.

GOVERNMENT MUSEUM, PUDUKKOTTAI, T. S. SUNDARAM,
30th April 1957. *Curator.*

IV

ADMINISTRATION REPORT OF THE CONNEMARA PUBLIC LIBRARY.

EXCHANGES.

The number of institutions sending their journals in exchange for the Museum Bulletin was 206 and the number of different journals received from those institutions was 396. The number of standard works sent by them was 9. During the year under report the following institution was added, viz., Commonwealth Scientific and Industrial Research Organisation, East Melbourne, Australia.

CONNEMARA PUBLIC LIBRARY, K. GOVINDA MENON,
Madras, 21st May 1957. *Librarian.*

APPENDICES RELATING TO GOVERNMENT MUSEUM, MADRAS.

APPENDIX I.

COMPLETE LIST FOR THE YEAR 1956–57 OF TREASURET-ROVE COINS IN THE MADRAS STATE.

Treasure-trove number.	Accession number.	Particulars.	Metal.	Number found.	Number recovered.	Number acquired.
		A. Acquired by the Museum.				
639	870	Purana punch-marked ..	Silver.	49	49	49
		B. Not acquired.				
632	..	Indo-British rupees ..	Silver.	1,072	1,072	Nil
636	..	Panams (alloy coins) ..	Gold.	110	110	Nil
638	..	Small Veerarayan coins ..	Gold.	931	931	Nil
641	..	South Indian Panams ..	Gold.	48	48	Nil
642	..	Indo-British sovereigns ..	Gold.	11	11	Nil
643	..	South Indian Panams ..	Gold.	7	7	Nil

APPENDIX II.

LIST OF TREASURE-TROVE FINDS FROM THE MADRAS STATE—COINS EXCEPTED.

Treasure-trove number.	Accession number.	Particulars.
		Archaeology.
		A. Acquired.
634	346/56 ..	Amman, bronze, height 2′; breadth 5½″. Standing on *padmasana* over *bhadrasana* in the *tribhanga* pose. Right hand is in *kataka* and the left in *lola* poses. Other usual ornaments are present. *Sirascakra* is also present. From Melanallur, Mayavaram taluk, Tanjore district.
635	34/56 ..	Natesa, bronze, height 2′ 1½″; breadth 16″. Dances on *Apasmara*. The pedestal is missing. Consequently the *prabha* is also missing. It is unfinished. But it is akin to Natesa, No. 1 of the *Catalogue of Hindu Metal images in the Madras Museum*. From Thambikku-nallvankottai, Melakkadu, Pattukkottai taluk, Tanjore district.
633	348/57 ..	Aiyanar on elephant, bronze, height 12½″; breadth 5″. An attendant is behind Aiyanar. The elephant holds a man in its trunk. From Pillali, Cuddalore, South Arcot district.
633	349/57 ..	Aiyanar on elephant, bronze, height 6″; beradth 2″ Here the *jatas* of the deity are spread out. No attendant. The elephant holds a flower in its trunk. From the same treasure-trove as above.
633	350/57 ..	Aiyanar on elephant, bronze, height 2½″; breadth 1″. He is seated with legs hanging down. No attendant From the same treasure-trove as above.
633	351/57 ..	Aiyanar, bronze, height 7¾″; breadth 9″. He is seated on a *bhadrasana* with a detachable *prabha* one end of which is broken. He is seated in the *maharajalila* pose, with a staff in his right hand. On his right side is Purna and on the left Pushkala, his consorts. The former consort wears *karandamakuta* and the latter *dhammilla* head-dress.
633	352/57 ..	Worshipper, bronze, height 4½″; breadth 1¾″. His loin cloth bears wheel designs. From the same treasure-trove.

Archaeology—cont.

A. Acquired—*cont.*

Treasure-trove number.	Accession number.	Particulars.
633	353/57	.. Worshipper. bronze, height 4½"; breadth 1½". He wears striped under garment, From the same treasure-trove.
633	354/57	.. Goddess, bronze, height 4¾"; breadth 2". Stands on circular *asana*. Her right hand is in *lola* and the left holds a flower. She wears a *dhammilla* head-dress. From the same treasure-trove.
633	355/57	.. Goddess, bronze, height 4"; breadth 1". Wears *karandamakuta*. Right hand holds a flower. From the same treasure-trove.
633	356/57	.. Goddess, bronze, height 4"; breadth 1¼". Similar to above. From the same treasure-trove.
633	357/57	.. Goddess. bronze, height 4½"; breadth 1½". Similar to above. From the same treasure-trove.
633	358/57	.. Goddess, bronze, height 4"; breadth 1½". Similar to above. From the same treasure-trove.
633	359/57	.. Goddess, bronze, height 3¾"; breadth 1¼". Similar to above. From the same treasure-trove.
633	360/57	.. Goddess, bronze, height 3½"; breadth 1¼". Similar to above. From the same treasure-trove.
633	361/57	.. Goddess, bronze, height 3¼"; breadth 1". Similar to above. From the same treasure-trove.
633	362/57	.. Goddess, bronze, height 3"; breadth 1½". Similar to above. From the same treasure-trove.
633	363/57	.. Goddess, bronze, height 3"; breadth 1". Similar to above. From the same tresure-trove.
633	364/57	.. Goddess, bronze. height 3¼"; breadth 1¼". She wears a *dhammilla* head-dress.
633	365/57	.. Village deity, bronze, height 3½"; breadth 2". Probably Sappanikkaruppan, shown leaning forward. Holds a staff in his right hand and an alms-bowl-like utensil hangs from his left arm. Wears a *jatamakuta*. From the same treasure-trove.
633	366/57	.. Ganesa, bronze, height 2¾"; breadth 1½". Stands with trunk curving to left. Crude figure. From the same treasure-trove.
633	367/57	.. Ganesa, bronze, height 2½"; breadth 1½". Standing with trunk curving to the right. A better figure than the above. From the same treasure-trove.
633	368/57	.. Horse, bronze, height 3"; breadth 1¼". A vehicle of Aiyanar. Crude figure. From the same treasure-trove.
633	369/57	.. Dog, bronze, height 3"; breadth ¾". It is standing. Crude figure. From the same treasure-trove.
633	370/57	.. Dog, bronze, height 2¼"; breadth ½". It is seated on its hind legs. Crude figure. From the same treasure-trove.
633	371/57	.. Serpent, bronze, height 2½". It has a single hood. From the same treasure-trove.
633	372/57	.. Bell, bronze, height 1'; breadth 4½". Its handle and tongue are separate. From the same treasure-trove.
633	373/57	.. Bell, bronze, height 4½"; breadth 4¾". Itis broken. No handle is present. From the same treasure-trove.

Archaeology—cont.

A. Acquired—*cont.*

Treasure-trove number.	Accession number.	Particulars.
633	374/57	Dhupakkal bronze, height 3¾″; breadth 3½″. Its front leg is broken. From the same treasure-trove.
633	375/57	Tripod, bronze, height 3¼″. From the same treasure-trove.
633	376/57	Three small Ganesa figures in burnt clay from the same treasure-trove. Badly worn.
633	377/57	Yasoda and Krishna, bronze, height 5½″; breadth 3″. Krishna is standing. On his head Yasoda has placed her left hand. She holds a lotus in her right hand. Wears a large *kundai*. From Periakottai, Sivaganga taluk, Ramanathapuram district.
633	378/57	Crawling Krishna, bronze, height 3″; breadth 3½″ From the above treasure-trove.
633	379/57	Hand-lamp, bronze, height 2″; breadth 3¼″. It has a design of a cock in relief. From similar the above treasure-trove.
633	380/57	Hand-lamp, bronze, height 2″; breadth 3¼″ similar to above. From the same treasure-trove.
633	381/57	Hand-lamp, bronze, height 1½″; breadth 3¼″. Similar to above. From the same treasure-trove.
633	382/57	Hand-lamp, bronze, height 1¾″; breadth 4″. Similar to above. From the same treasure-trove.
633	383/57	Receptacle, bronze, height 2½″; breadth 4″. Its lid is separate. Its bottom is damaged. From the same treasure-trove.
633	384/57	Receptacle, bronze, height 3″; breadth 4½″. No lid is present. From the same treasure-trove.
633	385/57	Receptacle, bronze, height 2¾″; breadth 4″. No lid is present. From the same treasure-trove.
640	387/57	Vishnu, bronze, height 13″; breadth 5½″. Stands on *padmasana* over *bhadrasana*. Usual emblems are present.

B. Not acquired.

Nil.

Anthropology.

A. Acquired.

Nil.

B. Not acquired.

Treasure-trove number.	Particulars.	Metal.	Number found.r	Number ecovereed.	Number acquired.
636	One alloy ring	Allow.	1	1	Nil.
637	Small gold rings (149)	Gold.	149	149	
638	One gold ring	Do.	1	1	
639	Gold pieces (4) Gold pendant (1) Gold ring (1) Piece of gold (1) Wire of gold (1) Wire of gold (1) Gold talisman (1) Gold ingot (1) and swell stone (1)	Gold and stone.	13	13	

APPENDIX III.

OTHER NOTABLE ADDITIONS TO THE COLLECTION.

Accession number.	Particulars.
	Anthropology.
11/56 ..	Ek-Tar-stringed musical instrument with gourd resonator used in dances by the Gadabas of Orissa purchased for Rs. 10.
12/56 ..	Hat made of bamboo and leaves used by the Gadabas purchased for Rs. 8.
13/56 ..	Leaf Apron worn on the back of the Gadabas purchased for Rs. 7
14/56 ..	Bill hook used by the Gadabas purchased for Rs. 2.
15/56 ..	Gourd drinking vessel used by the Gadabas purchased for Re. 1.
16/56 ..	Bird bola made of six ivory balls, cord and feathers from Alaska Eskimo. Chicago Natural History Museum, Chicago, by exchange
17/56 ..	Woman's knife made of bone ivory and steel, Greenland Eskimo. Chicago Natural History Museum, Chicago by exchange.
18/56	Mask wooden . Haida Indians of Alaska. Chicago Natural History Museum, Chicago by exchange.
19/56 ..	Seal dart, made of wood bone and hide ; Alaska Eskimo. Chidcago Natural History Museum, Chicago by exchange.
20/56 ..	Spear thrower made of wood and bone ; Alaska Eskimo. Chicago Natural History Museum, Chicago by exchange.
21/56 ..	Harpoon point, iron and bone ; Alaska Eskimo. Chicago Natural.
22/56 ..	Snow goggles, wooden, Alaska Eskimo. Chicago Natural History Museum, Chicago by exchange. History Museum, Chicago by exchange.
23/56 ..	Pair of Moccasins, beaded, a beaded bag, and a cradle board ever, beaded ; Idaho, probably Sioux, Chicago Natural History Museum Chicago by exchange.
24/56 ..	Scraper, wooden handle and black stone blade. Alaska Eskimo. Chicago Natural History Museum, Chicago by exchange.
25/56 ..	Horn Spoon, Tlingit Indians of British Columbia. Chicago Natural History Museum, Chicago by exchange.
26/56 ..	Dish of Cedar with painted crests representing beaver and raven, Kwakiutl Indian British Columbia. Chicago Natural History Museum, Chicago by exchange.
27/56 ..	Wooden Mask with black fur and tin eyes of the Onondaga Iroquois Indians, Chicago Natural History Museum, Chicago by exchange.
28/56 ..	Needle case of bone tube and hide and copper needle; Alaska Eskimo. Chicago Natural History Museum, Chicago by exchange.
29/56 ..	One papier mache model of a Gadaba maid 3½″ high in naturalcolours purchased for Rs. 400.
1/57	One ornamental Annamite comb to decorate the back hair from French India China presented by Sri T. N. Sethurama Chettiar of Pondicherry.
1 to 1035/56.	The Manley collection of 1035 Stone Age tolls from the Nellore district presented by Dr. F. .P. Manley, Serampore College, Serampore.
1/57 ..	Palaeolithic tool from Mayurbhanj, Orissa.
2/57 ..	Do.
3/57 ..	Do.
4/57 ..	Neolithic tool from Mayurbhanj, Orissa.
5/57 ..	Do.
6/57 ..	Do.
7/57 ..	Do.

Accession number.	Particulars.
	Anthropology—cont.
	Items 1 to 7/57 were obtained from Sri P. Acharya, Superintendent for Research and Museum, Bhubaneswar, Orissa, by exchange.
8/57	Plaaster cast of Male Human Torso Harappa. Purchased from the Keeper, National Museum, New Delhi.
	Archaeology.
1171/56	Model of Sanchi Stupa in plaster of Paris. Height 19″; one side length 3′10″. Purchased.
1172/56	Rampurva Bull. A reduced replica in Master of Paris of the original belonging to Asokan times. Height 2′4″; breadth 1′6″. Purchased.
1173/56	Mathura Buddha. Height 2′ 4″; breadth 1′. A redueed replica of the original belonging to Gupta times now in the National Museum, New Delhi. Purchased.
1174/56	Gandhara Buddha. A plaster-cast from the original in the Indian Museum Calcutta. Height 2′3½″; breadth 1′6″. Purchased.
1175/56	Tibetan Thanka. Painting on cloth showing the Buddha in the centre surrounded by other divinities. Height 4′; breath 2′6″. Purchased from Kalimpong, West Bengal.
1176/56	Ganesa, ivory. Height 3½″; breadth 2½″. Purchased.
1177/56	Portrait of Mrs. R. T. Patel in oils by R. Ravi Varma. Height 3′5″; breadth 1′11½″. Presented by Mrs. R. T. Patel through her daughter Mrs. Mary Clubwala Jadhav.
1183/56	'Blue Door' painting in oils by Sri G.M. Hazarnis. Height 2′4½″; Breadth 1′ 11″. Purchased.
1184/56	'Moonlight' water colour painting on silk by Sri K. Madhava Menon. Height 2′9″; breadth 1′2½″. Purchased.
1185/56	'Monkeys at play', water colour painting by Sri K. Madahva Menon, Height 1′8″; breadth 1′4½″. Purchased.
1186/57	'Woman with a pot', tempera painting by Sri Sultan Ali. Height 2′4″; breadth 17″. Purchased.
1187/57	Sandalwood box. Height 2-3/4″; length 9½″; breadth 3¾″. Chinese.
1188/57	Bamboo carving. Height 4½″; diameter 4½″. Chinese.
1189/57	Dancing woman. Brass. Height 14″; breadth 7½″. Indo-Chinese.
1190/57	Bust of a peasant of Annam. Metal. Height 4½″; breadth 3½″. Indo-Chinese.
1191/57	Bust of a peasant woman of Annam. Metal. Height 4½″; breadth 3½″. Indo-Chinese.
1192/57	Chinese saint. Metal. Height 5½″; breadth 2½″. Chinese.
1193/57	'Bonbonnier', a sweet-meat carrier. Procelain. Height 6¾″. French.
1194/57	Cup with a panel of painting. A face is depicted on its handle. Porcelain. Height 4″; diameter 4½″. French.
1195/57	Jug studded with stones. Copper. Height 9″; breadth 7½″. Tibetan.
1196/57	Buddha on a lotus. Porcelain. Height 9½″; breadth 4½″. Chinese.
1197/57	Bust of Buddha. Stone. Height 6½″; breadth 4½″. Chinese.
	(Items Nos. 1187/57 to 1197/57 were presented by Sri T. N. Sethuraman Chettiar of Pondicherry.)
1198/57	'Mother and child', oil painting by Sri K.C.S. Paniker. Height 21½″; breadth 23″. Purchased.
1199/57	Vishnu. Greenish stone. Height 21½″; braedth 13″. Its lower part is broken. It is eloborately worked. A good specimen of Kalinga Sculpture of 12th century A.D. Orissa.
1200/57	Salabhanjika. Red stone. Height 22″; breadth 9¾″. Broken below the knee. Much worn out. A fine specimen of its kind dating from the 12th century A.D. from Kalinga. Orissa.

Accession number.	Particulars.
	Archaeology—cont.
1201/57	Lion upon elephant. Redstone. Height 21″; breadth 5½″. Broken.. A decorative piece of an Orissan temple. Orissa.
1202/57	Dwarfish man. Red stone. Height 14″; breath 5″. Probably a clown. Beard and hair are arranged curiously. A decorative piece of temple. Orissa.
1203/57	Rishabhanatha. Black stone. Height 8½″; breadth 5″. Orissa. (Items 1199/57 to 1203/57 were obtained from the Superintendent for Research and Museum, Bhubaneswar, Orissa by exchange.)
1204/57	Gandharvas. Height 12″; breadth 18″. Miniature replica in plaster of Paris of original from Gwalior now in the National Museum, New Delhi. Purchased.
1205/57	Gandharvas. Height 19″; breath 15″. Miniature replica in plaster of Paris of original from Aihole now in the National Museum, New Delhi. Purchased.
1206/57	Padmapani. Height 13½″; breadth 4″. Miniature replica in plaster of Paris of original from Bihar now in the National Museum, New Delhi. Purchased.

Zoology.

1 Nepal Kalij Pheasant.
2 Grey-bellied Tragopan.
3 Mute Swan.
4 Skin and skull of the Arctic Wolverine.
5 Indian Wild Boar.

APPENDIX IV.

VISITORS, STAFF, ETC.

Visitors to the Museum—

	1955-56.	1955-57.
Total number of visitors	624,638	421,751
Total number on Sundays	91,348	96,172
Total number on Dwadesi day	9,057	3,710
Total number on Kannupongal day ..	20,327	44,612

Staff.—Sri R. Subramanyam, Curator, Chemical Conservation Section, resigned his post on 31st May 1956 (afternoon) and Sri B. Ramachandran, B.E. (Chem.) (Hons.), has been appointed in his place. Srimathi G. M. Arputharaj, Assistant Curator (General Section) resigned her post on 19th December 1956 (afternoon). Sri P. R. Srinivasan, Curator for Archæology, was on foreign service from 29th September to 12th November 1956 as Lecturer in the Lucknow University.

Photographic work.—The protographer was engaged in taking prints for record and sale to the public. A sum of Rs. 1,209 was realized by sale of prints and enlargements as against Rs. 738 during last year. During the year under report, 514 negatives and 2,187 prints and enlargements and 11 lantern slides were prepared.

Tours.—Under the orders of Government, the Superintendent toured to New Delhi on three occasions to attend the meetings of the Expert Museums Survey Committee, the Central Board of Archæology. He attended the meeting of the Administrative Committee of Shreemanthi Bai Memorial Musem and Art Gallery at Mangalore.

He also visited Trivandrum to inspect the Palace and Museum at Padmanabhapuram.

The Curator for Anthropology went on tour to Guntur during April 1956 to take delivery of the Amaravathi hoard of 7,666 punch marked silver coins for study by the Numismatics Curator. He also went on tour to Kancheepuram during May-June 1955 for organising an exhibition of South Indian Life and Culture at the All-India Basic Education Conference and Sarvodaya Sammelan of 1956.

The Curator for Botany went on tour to the Neriya Malai of the South Kanara district for collection of fossil Proboscidean bones that were reported to have been found there. He also toured select areas of the Chingleput district collecting and photographing specimens for research.

The Curator for Zoology undertook tour to Tada near Pulicat Lake in Nellore district for collecting specimens of birds, particularly water birds. Nearly fifty-eight specimens were collected and their skins preserved. The collection acquired during the tour included several specimens of gulls, terns, snipes, herons, kites and a number of smaller birds such as rollers, koels, orioles and kingfishers, which were added to the study collection.

The Curator for Archæology undertook a tour to Trichur for studying some important Chola sculptures in the State Musem there. He also visited Perur and Singanallur for study of Nayak and Chola sculptures and to take delivery of a carved sandal-wood mandapam presented by a donor at Coimbatore. He also attended the Golden Jubilee celebrations of the Madurai Tamil Sangam.

The Curator for Chemical Conservation Section visited the National Museum, Science Museum in the National Physical Laboratory and the Industrial and Science Exhibition at New Delhi with a view to get some idea for the proposed Children's Museum.

Museum Theatre.—The Museum Theatre was used for 198 engagements during this year, of which 141 were for dramatic performances, etc., and the rest, rehearsals and meetings. A sum of Rs. 4,798 was realized as rent as against Rs. 5,064 in the previous year. A sum of Rs. 304.50 nP has, in addition, been credited to Government as the half share of the fees for the Caretaker's overtime attendance. Further the theatre was used free of rent for the following :—

(1) A dramatic performance in aid of Egmore Sanskrit School organized by the school;

(2) a dance drama organized by the Information and Publicity Department, Government of Madras; and

(3) three performances in aid of the Madras Psychological Society, organized by the society.

APPENDIX V.

List of Photo Negatives prepared during 1956–57.

Negative number.		Size.	Subject.
			Anthropology.
E. 13. 36	..	¼	Mohenjo Daro seals.
37	..	¼	Talis in the Madras Museum.
38	..	¼	Talis in the Madras Museum.
39	..	¼	Gadaba woman with child wearing a bustle.
40	..	¼	Gadaba woman wearing a bustle.
41	..	¼	Gadaba woman spinning bark fibre yarn.
42	..	¼	Gadaba woman preparing bark fibre.
43	..	¼	Talis in Madras Museum.
44	..	¼	Siva seal Mohenjo Daro.
45	..	¼	Portrait of Francis Bacon, Philosopher.
46	..	¼	Portrait of Locke, Philosopher.
47	..	¼	Portrait of Benedictus Spinoza, Philosopher.
48	..	¼	Portrait of Thomas Hobbes, Philosopher.
49	..	¼	Portrait of Rena Descartes, Philosopher.
50	..	¼	Portrait of Jean Jacques Rousseau Philosopher.
E. 14. 1	..	1	Portrait of Augueste Comte, Philosopher.
2	..	¼	Portrait of Bernard Bosanquet, Philosopher.
3	..	¼	Portrait of George Santayana, Philosopher.
4	..	¼	Portrait of Alfred North Whitehead, Philosopher.
E. XXII 39	..	½	Gond bride and bridegroom.
40	..	½	Mohenjo Daro terra cotta figurines.
42	..	½	Talis in the Madras Museum.
41	..	½	Mohenjo Daro seals.
43	..	½	Talis in the Madras Museum.
44	..	½	Gadabas : Group of men and women.
			Zoology.
Z VII (34)	..	½	The Grey-bellied Tragopan.
(35)	..	½	The Mute Swan.
(36)	..	½	The Indian Wild Boar.
Z.F. (15)	..	2″ × 2″	Casuarina Thope, Tada—Home of Mynas and Orioles.
(16)	..	2″ × 2″	Salt marshes at Tada—Habitat of Snipes and Egrets.
(17)	..	2″ × 2″	Lake at Bathlavallam, Tada—Feeding grounds for Grey Herons.
(18)	..	2″ × 2″	Fish pond at Tada, showing Terns in flight.
(19)	..	2″ × 2″	Collecting birds on the shore of a salt marsh at Tada.
(20)	..	2″ × 2″	Collecting party returning from shooting trip with guns, collecting box and Grey Heron.
(21)	..	2″ × 2″	Guide shooting at Tada.
(22)	..	2″ × 2″	Curator shooting at Tada accompanied by attender with collecting box and Heronin hand.
(23)	..	2″ × 2″	Curator shooting on shore of Bathlavallam lake, hiding among shore vegetation.
(24)	..	2″ × 2″	Taxidermists skinning and preserving birds shot at Tada, at the Rest House.

Negative number.	Size.	Subject.
		Zoology—cont.
(25) ..	2″ × 2″	Taxidermists skinning and preserving birds shot at Tada, at the Rest House.
(26) ..	2″ × 2″	Completed skins of Gulls, Grey Herons, Rollers and Kites shot at Tada, after preservation.
		Numismatics.
NA 17-PPM 2	½	Silver Purana punch marked.
NA 18-PPM 3 ..	½	Do.
NA 19-PPM 4 ..	½	Do.
NA 20-PPM 5 ..	½	Do.
NA 21-PPM 6 ..	½	Do.
NA 22-PPM 7 ..	½	Do.
NA 23-PPM 8 ..	½	Do.
NB 114-PPM 8	¼	Do.
NB 115-PPM 9	¼	Do.
		Botany.
BX 45	55 mm. × 55 mm.	A Community of *Actiniopteris australis* on a wall.
46	,,	*Actiniopteris australis* inside a hole on a rock built wall.
47	,,	A near view of an isolated specimen of *Actiniopteris australis.*
48	,,	*Actiniopteris australis* on top of a tiled house.
49	,,	*Actiniopteris australis* on tiled roofs.
50	¼	*Actiniopteris australis* under cultivation.
BXI 43	½	Sand dune vegetation.
44	½	*Actinopteris australis* on ruined walls.
45	½	Isolated specimen of *Actiniopteris australis.*
46	½	*Actiniopteris australis* on tiled roofs.
BXII 1	¼	*Actiniopteris australis* under cultivation.
2	¼	Marsikas with sporocarps.
3	¼	Do. Do.
4	¼	Bunches of sporocarps of Marsika.
		Archaeology.
F. 401	¼ ..	Ganesa shrine opposite the entrance, Tirumullaivayal.
F. 402	¼ ..	Eastern wall of the temple, Tirumullaivayal.
F. 403	¼ ..	Nandi facing east, Tirumullaivayal.
F. 404	¼ ..	Superstructure over Amman shrine, Tirumullaivayal.
F. 405	¼ ..	Northern side of a linga shrine, Tirumullaivayal.
F. 406	¼ ..	Vimanas of Amman and Svami shrines, Tirummullaivayal.
F. 407	¼ ..	Vimanas of Amman and Svami shrines, Tirumullaivayal.
F. 408	¼ ..	View from west of Svami vimana, Tirumullaivayal,
F. 409	¼ ..	View from north-west of Svami vimana, Tirumullaivayal.
F. 410	¼ ..	Vimanas and gopura, Tirumullaivayal.
F. 411	¼	View from north of vimana of Svami shrine, Tirumullaivayal.
F. 412	¼	Dipalakshmis (two) front view, Tirumullaivayal.

Negative number.	Size.	Subject.
		Archaeology—contd.
F. 413	¼	Dipalakshmi's back view, Tirumullaivayal.
F. 414	¼	Bhairava idol, Tirumullaivayal.
F. 415	¼	Natesa in a kudu on the cornice of Svami shrine, Tirumullaivayal.
F. 416	¼	Gajantaka, in a kudu on the cornice of Svami shrine, Tirumullaivayal.
F. 417	¼	Lakshmi in a kudu on the cornice of Svami shrine, Tirumullaivayal.
F. 418	¼	Inscribed pillar in the mandapa, Tirumullaivayal.
F. 419	¼	Rama in a kudu on the cornice of Svami shrine, Tirumullaivayal.
F. 420	¼	Two sages in a kudu on the cornice of Svami shrine. Tirumullaivayal.
F. 421	¼	Pillars in a Kudu on the cornice of Svami shrine, Tirumullaivayal.
F. 422	¼	Temple tank, Tirumullaivayal.
F. 433	¼	Priest of the temple, Tirumullaivayal.
F. 424	¼	One of the sages (in stucco) in the Pachhaivaliyamman shrine, Tirumullaivayal.
F. 425	¼	Temples (bad negative), Tirumullaivayal.
F. 426	¼	Temples (bad negative), Tirumullaivayal.
F. 427	¼	Nagesvara temple, Kumbakonam.
F. 428	¼	Do.
F. 429	¼	Another view of the same temple.
F. 430	¼	Do.
F. 431	¼	Do.
F. 432	¼	Do.
F. 433	¼	Do.
F. 434	¼	Back view of the above temple.
F. 435	¼	Another view of the same temple.
F. 436	¼	View of northern side.
F. 437	¼	Another view of the same.
F. 438	¼	Vinadhara Dakshinamurthi in the same temple.
F. 439	¼	Another view of the same.
F. 440	¼	Close up of Vimana of Nagesvara central shrine, Kumbakonam.
F. 441	½	Dancers in the south-west corner of Nagesvara central shrine, Kumbakonam.
F. 442	¼	Mahishamardini panel, in the south-west corner of Nagesvara central shrine, Kumbakonam.
F. 443	¼	An episode from Krishna's life, in the south-west corner of Nagesvara central shrine, Kumbakonam.
F. 444	¼	A scene from the Ramayana, in the south-west corner of Nagesvara central shrine, Kumbakonam.
F. 445	¼	Tatakavadha, in the south-west corner of Nagesvara central shrine, Kumbakonam.
F. 446	¼	Another scene from the Ramayana, in the south-west corner of Nagesvara central shrine, Kumbakonam.
F, 447	¼	Rama group crossing the river, in the south-west corner of Nagesvara central shrine, Kumbakonam.

Negative number.	Size.	Subject.
		Archaeology—contd.
F. 448	¼	Another scene from the Ramayana , in the south-west corner of Nagesvara central shrine, Kumbakonam.
F. 449	¼	Do.
F. 450	¼	Do.
F. 451	¼	Do.
F. 452	¼	Do.
F. 453	¼	Do.
F. 454	¼	Another scene from the Ramayana (bad negative).
F. 455	¼	Rama group crossing the river, from the same temple.
F. 456	¼	Another scene from the Ramayana, from the same temple.
F. 457	¼	Do.
F. 458	¼	Do.
F. 459	¼	Duplicate of above.
F. 460	¼	Another panel, from the same temple.
F. 461	¼	Do.
F. 462	¼	Do.
F. 463	¼	Another scene from the Ramayanam, Nagesvara temple, Kumbakonam.
F. 464	¼	Do.
F. 465	¼	Do.
F. 466	¼	Do.
F. 467	¼	Do.
F. 468	¼	Nadi devata idols, Kasi Viswanatha temple, Kumbakonam.
F. 469	¼	Nadi devata idols (3), Kasi Viswanatha temple, Kumbakonam.
F. 470	¼	One of the nine idols, Kasi Viswanatha temple., Kumbakonam.
F. 471	¼	Do.
F. 472	¼	Do.
F. 473	¼	Do.
F. 474	¼	Do.
F. 475	¼	Do.
F. 476	¼	Do.
F. 477	¼	Do.
F. 478	¼	Do.
F. 479	¼	Do.
F. 480	¼	Do.
F. 481	¼	Eastern outer gopura, central niches in the superstructure, temple, Tiruvannamalai.
F. 482	¼	Eastern outer gopura, pilasters and niches on the base, temple, Tiruvannamalai.
F. 483	¼	Eastern outer gopura, pavilions and kudus of the first floor, temple, Tiruvannamalai.
F. 484	¼	Entrance mandapa by the side of eastern main entrance, temple, Tiruvannamalai.
F. 485	¼	Southern outer gopura, central niches, temple, Tiruvannamalai.
F. 486	¼	Southern outer gopura, one side of base from outside, temple, Tiruvannamalai.

Nagative number.	Size.	Subject.
		Archaeology—contd.
F. 487	¼	Southern outer gopura, pillars and corbels, temple, Tiruvannamalai.
F. 488	¼	Southern outer gopura, pavilion and kudu of the first floor, temple, Tiruvannamalai.
F. 489	¼	Western outer gopura, central niches of superstructure, temple, Tiruvannamalai.
F. 490	¼	Western outer gopura, pavilion and kudu of first floor temple, Tiruvannamalai.
F. 491	¼	Western outer gopura, whole frontage on one side, temple, Tiruvannamalai.
F. 492	¼	Northern outer gopura, corbel, lotus in detail temple, Tiruvannamalai.
F. 493	¼	Northern outer gopura, pavilion and kudu of the first floor, temple, Tiruvannamalai.
F. 494	¼	Eastern gopura, middle court (without base), temple, Tiruvannamalai.
F. 495	¼	Eastern gopura, middle court, base on one side from inside, temple, Tiruvannamalai.
F. 496	¼	Eastern gopura, middle court, corbel from inside, temple, Tiruvannamalai.
F. 497	¼	Eastern gopura, middle court, pavilion ornaments of first floor, temple, Tiruvannamalai.
F. 498	¼	Southern gopura, middle court, complete, temple, Tiruvannamalai.
F. 499	¼	Southern gopura, middle court, pavilions of first floor, temple, Tiruvannamalai.
F. 500	¼	Southern gopura, middle court, base on one side, temple, Tiruvannamalai.
F. 501	¼	Western gopura, middle court, corbel, temple, Tiruvannamalai.
F. 502	¼	Western gopura, middle court, pavilion ornaments of first floor, temple, Tiruvannamalai.
F. 503	¼	Western gopura, middle court, pavilion ornaments of first floor, temple, Tiruvannamalai.
F. 504	¼	Western gopura, middle court, niches of base, temple, Tiruvannamalai.
F. 505	¼	Northern gopura, middle court, side view, temple, Tiruvannamalai.
F. 506	¼	Northern gopura, middle court, pavilions, temple, Tiruvannamalai.
F. 507	¼	Innermost gopura, central niches, temple, Tiruvannamalai.
F. 508	¼	Innermost gopura, base on right side, temple, Tiruvannamalai.
F. 509	¼	Innermost gopura, pillars and corbels, temple, Tiruvannamalai.
F. 510	¼	Inner most gopura, pavilions, temple, Tiruvannamalai.
F. 511	¼	Eastern gopura, middle court, complete view of spire (a duplicate print).
F. 512	¼	General view of the temple from hill on the western side.
F. 513	¼	Dilapidated Jain temple near Villupuram.
F. 514	¼	A niche on the wall of above temple.
F. 515	¼	Inscription on a rock near the above temple.

Negative number.	Size.	Subject.
		Archaeology—contd.
F. 516	¼	Detail of the Jain temple.
F. 517	¼	Inscription on a rock near the above temple.
F. 518	¼	Four images in bronze of Somaskanda, etc., from treasure-trove.
F. 519	¼	Image of Devi from Melanallur village, treasure-trove.
F. 520	¼	Manjunatha temple, Kadri, near Mangalore.
F. 521	¼	Bronze Buddha, from Kadri temple.
F. 522	¼	Seated four-armed Avalokitesvara from the above temple.
F. 523	¼	Seated six-armed Avalokitesvara from the above temple.
F. 524	¼	Natesa from Velanganni.
F. 525	¼	Natesa from Velanganni side view.
F. 526	¼	Natesa inscribed.
F. 527	¼	Close up of above.
F. 528	¼	Natesa from Kankoduttavanitham.
F. 529	¼	Close up of above.
F. 530	¼	Natesa from Tirumangalam.
F. 531	¼	Another view of the same.
F. 532	¼	Dakshinamurti from Kaveripakkam.
F. 533	¼	Brahma from Kaveripakkam.
F. 534	¼	Mara's attack, from Amaravati.
F. 535	¼	Chaitya slab, from Amaravati.
F. 536	¼	Buddha preaching in heaven, from Amaravati.
F. 537	¼	Suddhodana in Asoka grove, from Amaravati.
F. 538	¼	Maya's dream, from Amaravati.
F. 539	¼	Transportation of Buddha's bowl, from Amaravati.
F. 540	¼	Fragments of Amaravati sculptures.
F. 541	¼	Mandhata from Jaggayyapeta.
F. 542	¼	Duplicate of above, from Jaggayyapeta.
F. 543	¼	Punyasala, from Jaggayyapeta.
F. 544	¼	Central place of Museum at Nagarjunakonda.
F. 545	¼	Naga slab, from Nagarjunakonda.
F. 546	¼	Buddha (headless), from Nagarjunakonda.
F. 547	¼	Another headless Buddha, from Nagarjunakonda.
F. 548	¼	Another headless Buddha, from Nagarjunakonda.
F. 549	¼	Another Buddha in a Chaitya hall, from Nagarjunakonda.
F. 550	¼	Large headless Buddha in the quadrangle, from Nagarjunakonda.
F. 551	¼	Another headless Buddha from Nagarjunakonda.
F. 552	¼	A Chaitya with carved slabs faced against it, from Nagarjunakonda.
F. 553	¼	Chaitya slab against ayaka platform of a stupa, from Nagarjunakonda.
F. 554	¼	Do.
F. 555	¼	Do.
F. 556	¼	Chaitya slab with Buddha preaching, from Nagarjunakonda.

Negative number.	Size.	Subject.
		Archaeology—contd.
F. 557	¼	Chaitya slabs and dvarapalaka, from Nagarjunakonda.
F. 558	¼	Chaitya slab with Buddha standing, from Nagarjunakonda.
F. 559	¼	Chaitya slab with worshippers, from Nagarjunakonda.
F. 560	¼	Chaitya slab with figures, from Nagarjunakonda.
F. 561	¼	Do.
F. 562	¼	Do.
F. 563	¼	Do.
F. 564	¼	Coping stone, from Nagarjunakonda.
F. 565	¼	Coping stone with Mithuna, from Nagarjunakonda.
F. 566	¼	Coping stones of dwarf, elephant, etc., from Nagarjunakonda.
F. 567	¼	Two series of friezes with scenes from the life of Buddha, from Nagarjunakonda.
F. 568	¼	Dharmacarka pillar with worshippers, from Nagarjunakonda.
F. 569	¼	Chhadanta Jataka, from Nagarjunakonda.
F. 570	¼	Bodhisattva in Heaven, from Nagarjunakonda.
F. 571	¼	Scene from Buddha's life, from Nagarjunakonda.
F. 572	¼	Two series of figures with scenes, from Nagarjunakonda.
F. 573 ..	¼	Three friezes with scenes, from Nagarjunakonda.
F. 574	¼	Pillar with Buddha preaching, etc., from Nagarjunakonda.
F. 575	¼	Pillar with Buddha preaching, etc., from Nagarjunakonda.
F. 576	¼	Do.
F. 577	¼	Do.
F. 578	¼	Fragments of sculpture strewn, from Nagarjunakonda.
F. 579	¼	Do.
F. 580	¼	Do.
F. 581	¼	Frieze with groups of worshippers, Nagarjunakonda.
F. 582	¼	Slab with Tara figure, Nagarjunakonda.
F. 583	¼	Two slabs with Avalokitesvaras, Nagarjunakonda.
F. 584	¼	Duplicate of above, Nagarjunakonda.
F. 585	¼	Slab with a figure of Hanuman, Nagarjunakonda.
F. 586	¼	Do.
F. 587	¼	Shed inside Museum, Nagarjunakonda.
F. 588	¼	Shed inside another view, Nagarjunakonda.
F. 589	¼	Do.
F. 590	¼	Tree in the compound of Museum, Nagarjunakonda.
F. 591	¼	Another view of above, Nagarjunakonda.
F. 592	¼	Another view of compound, Nagarjunakonda.
F. 593	¼	General view of excavated area, Nagarjunakonda.

Negative number.	Size.	Subject.
		Archæology—contd.
F. 594	¼	Another general view, Nagarjunakonda.
F. 595	¼	Do.
F. 596	¼	Do.
F. 597	¼	Do.
F. 598	¼	Do.
F. 599	¼	Do.
F. 600	¼	A view of excavated vihara, Nagarjunakonda.
F. 601	¼	Another such view, Nagarjunakonda.
F. 602	¼	A general view, Nagarjunakonda.
F. 603	¼	Quarters of the staff, Nagarjunakonda.
F. 604	¼	Chaitya hall with a small stupa near the above, Nagarjunakonda.
F. 605	¼	A general view of hills, Nagarjunakonda.
F. 606	¼	A general view of roads, Nagarjunakonda.
F. 607	¼	A view of rock, Nagarjunakonda.
F. 608	¼	A view of river Krishna, Nagarjunakonda.
F. 609	¼	A view of sculpture Museum, Nagarjunakonda.
F. 610	¼	A view of office buildings, Nagarjunakonda.
F. 611	¼	A megalithic burial site, Nagarjunakonda.
F. 612	¼	Treasure-trove metal images 4 in number, from Lalpet, Chidambaram taluk.
F. 613	¼	Treasure-trove metal images of Somaskanda and Parvati, from Vellur Seruvarai.
F. 614	¼	Jain Tirthankara, negative received from 'Indian Express'.
F. 615	¼	Chaitya slab, Amaravati, negative received from 'Indian Express.'
F. 616	¼	Translation of bowl, Amaravati, negative received from 'Indian Express'.
F. 617	¼	Subjugation of Nalagiri Amaravati, negative received from 'Indian Express.'
F. 618	¼	Dharmacakra pillar, Amaravati, negative received from 'Indian Express.'
F. 619	¼	Court scene, Amaravati, nagative received from 'Indian Express.'
F. 620	¼	Mara's attack, Amaravati, nagative received from 'Indian Express.'
F. 621	¼	Relic casket, Amaravati, negative received from 'Indian Express.'
F. 622	¼	Vayu, Tinnevelly, (Stone).
F. 623	¼	Parvati, Kodumbalur (Stone).
F. 624	¼	Dvarapalaka, Vijayavada (Stone).
F. 625	¼	Mahishamardini, Tanjore (stone).
F. 626	¼	Pillar top, Hemavati (stone).
F. 627	¼	Chaitya slap, Amaravati.
F. 628	¼	Court scene, Amaravati.
F. 629	¼	Scenes from Buddha's life, Amaravati.
F. 630	¼	Two friezes from Buddha's life, Amaravati.
F. 631	¼	Buddha in Yasodhara' s house, Goli.
F. 632	¼	Mara's attack, Goli.

Negative number.	Size.	Subject.
		Archæology—contd.
F. 633	¼	Rahula asks for inheritance, Amaravati.
F. 634	¼	Ajatasatru's visit to Buddha, Amaravati.
F. 635	¼	Pillar with scenes from Buddha's life, Amaravati.
F. 636	¼	Ajatasatru consulting his courtiers, Amaravati.
F. 637	¼	Pillar with scenes from Buddha's life, Amaravati.
F. 638	¼	Siddhartha, Goli.
F. 639	¼	Story of Angulimala, Amaravati.
F. 640	¼	Translation of Buddha's bowl, Amaravati.
F. 641	¼	Subjugation of Nalagiri, Amaravati.
F. 642	¼	Suddhodana in his wife's pleasure garden.
A. XXXIII (7) ..	½	Kalyanasundaramurti.
(8) ..	½	Vinadhara.
(9) ..	½	Back view of above.
(10) ..	½	Chandrasekhara.
(11) ..	½	Back view of above.
(12) ..	½	Vinadhara and Amman.
(13) ..	½	Somaskanda.
(14) ..	½	Somaskanda with prabha.
(15) ..	½	Back view of above.
(16) ..	½	Two figures of Siva.
(17) ..	½	Back view of the above two.
(18) ..	½	Somaskanda with inscriptions on its pedastal.
(19) ..	½	Back view of above.
(20) ..	½	Another Somaskanda.
(21) ..	½	Back view of above.
(22) ..	½	Nandikesvara with consort.
(23) ..	½	Back view of above.
(24) ..	½	Sundaramurti.
(25) ..	½	Back view of above.
(26) ..	½	Natesa.
(27) ..	½	Back view of above.
(28) ..	½	Another Natesa.
(29) ..	½	Back view of above.
(30) ..	½	Another Natesa.
(31) ..	½	Back view of above.
(32) ..	½	Another Natesa.
(33) ..	½	Back view of above.
(34) ..	½	Another Natesa.
(35) ..	½	Back view of above.
(36) ..	½	Back view of XXXI. 17.
(37) ..	½	Back view of XXXI. 18.
(38) ..	½	Natesa.
(39) ..	½	Back view of above.
(40) ..	½	Natesa.
(41) ..	½	Four Vishnu figures.
(42) ..	½	Back view of above.
(43) ..	½	A Vishnu and three Devi figures.
(44) ..	½	Back view of above.

Negative number.	Size.	Subject.
		Archæology—contd.
A. XXXIII (45) ..	½	Three Devi figures.
(46) ..	½	Back view of above.
(47) ..	½	A seated Devi and a standing Vishnu.
(48) ..	½	Seated Vishnu with Sri and Bhu and another Vishnu.
(49) ..	½	Yasoda and Krishna, crawling Krishna and a lamp.
(50) ..	½	Chandrasekhara, Devi, Skanda and a devotee.
A. XXXIV (1) ..	½	Vishnu with Sri and Vishnu with Sridevi and Bhudevi.
(2) ..	½	Seated Vishnu and Bhudevi and Durga.
(3) ..	½	Four standing Devi figures.
(4) ..	½	Standing Buddha, Subrahmanya, Yoganarasimha and seated Devi.
(5) ..	½	Vishnu Natesa and Manikkavachaka.
(6) ..	½	Two seated Devis and seated Siva.
(7) ..	½	Four standing Devis.
(8) ..	½	Subrahmanya with Valli and Devasena.
(9) ..	½	Three dancing Subrahmanyas.
(10) ..	½	Two standing Kali figures.
(11) ..	½	Sambanda.
(12) ..	½	Three standing Sundara figures.
(13) ..	½	Portrait of a Maratha queen.
(14) ..	½	Portrait of a Nayak queen.
(15) ..	½	Standing Sarasvati (stone).
(16) ..	½	Dakshinamurti.
(17) ..	½	Brahma standing.
(18) ..	½	Lakshminarayana.
(19) ..	½	Candikesvara.
(20) ..	½	Standing Vishnu.
(21) ..	½	Bhairava.
(22) ..	½	Dikpalaka.
(23) ..	½	Chola queen.
(24) ..	½	Lakshmi, standing.
(25) ..	½	Surya, standing.
(26) ..	½	Sarasvati, standing.
(27) ..	½	Natesa, from Karandai.
(28) ..	½	Kankalamurti, from Karandai.
(29) ..	½	Bikshatana, from Karandai.
(30) ..	½	Kalarimurti, from Karandai.
(31) ..	½	Jnanasambanda, from Karandai.
(32) ..	½	Appar, from Karandai.
(33) ..	½	Siva temple at Kandiyur.
(34) ..	½	Panel showing Kacchapa Jataka, Kandiyur.
(35) ..	½	Bearded Brahma, Kandiyur.
(36) ..	½	Subrahmanya, Kandiyur.
(37) ..	½	Seated Ardhanarisvara, Kandiyur
(38) ..	½	Durga (headless), Kandiyur.
(39) ..	½	Rare Subrahmanya, Kandiyur.

Negative number.	Size.	Subject.
		Archæology—contd.
A. XXXIV (40) ..	½	Another Subrahmanya with Sankha in his left hand, Kandiyur.
(41) ..	½	Main gopura Nagesvara temple, Kumbakonam.
(42) ..	½	Panels showing a lady and yali from the base of the above gopura, Kumbakonam.
(43) ..	½	Similar panels from another portion of the base.
(44) ..	½	Dancing woman in another panel.
(45) ..	½	Bikshatana in a niche on the outerside of sanctum in the same temple.
(46) ..	½	A devotee from the same place.
(47) ..	½	Standing Ardhanarisvara from the same place.
(48) ..	½	Standing lady from the same place.
(49) ..	½	A chieftain from the same place.
(50) ..	½	Another standing lady from the same place.
A. XXXV (1) ..	½	Another standing lady from the same place.
(2) ..	½	Another chieftain from the same place.
(3) ..	½	Do.
(4) ..	½	Brahma from the same place.
(5) ..	½	Another chieftain from the same place.
(6) ..	½	Another lady from the same place.
(7) ..	½	Devotee from the same place.
(8) ..	½	Entrance to the Surya temple near central shrine from the same place.
(9) ..	½	Horse of the Nritta Sabha from the same place.
(10) ..	½	One of the wheels of the above sabha.
(11) ..	½	Figures displaying modes of dances on the plinth of the above sabha.
(12) ..	½	Few more such panels.
(13) ..	½	Two dancing figures.
(14) ..	½	Three more dancing figures.
(15) ..	½	Dvarapalakas at the entrance of Siva temple at Sivapuram.
(16) ..	½	Surya, standing in the Siva temple at Sivapuram.
(17) ..	½	Another Surya, standing, in the same temple.
(18) ..	½	Bhairava from the same temple.
(19) ..	½	Subrahmanya from the same temple.
(20) ..	½	Bronze Natesa and Sivakami from the same temple.
(21) ..	½	Back view of above Natesa.
(22) ..	½	Brahma from Kandiyur now kept in the compound of Collector's office, Tanjore.
(23) ..	½	Nisumbhasudani from Ugramahali temple, Tanjore
(24) ..	½	Mohini from the same place.
(25) ..	½	Durga from the same temple.
(26) ..	½	Dakshinamurti from Kandiyur now kept in the compound of Tanjore Collector's office.
(27) ..	½	Figure of a River goddess in the temple of Kasi Visvanatha, Kumbakonam.

Negative number.	Size.	Subject.
		Archæology—contd.
A. XXXV (28) ..	½	Figures of three river goddesses from the above temple.
(29) ..	½	Tibetan banner showing Padmasambhva.
(30) ..	½	Padmasambhava alone from the above panel.
(31) ..	½	Bodhi-Dharma from a modern Chinese painting.
(32) ..	½	Sketch of the Bauddha Vihara of Nagapattinam.
(33) ..	½	Standing Buddha from Nagapattinam.
(34) ..	½	Seated Buddha from Nagapattinam.
(35) ..	½	Bodhisattva (gilt) from Nagapattinam.
(36) ..	½	Bodhisattva Avalokitesvara from Nagapattinam.
(37) ..	½	Five metalware exhibits.
(38) ..	½	Six wood carvings.
(39) ..	½	Five wood carvings.
(40) ..	½	" Victims of Hunger ", and " When winter comes."
(41) ..	½	Rama group from Tiruvalangadu.
(42) ..	½	Sanchi stupa.
(43) ..	½	Northern gateway of above stupa.
(44) ..	½	Front view of Eastern gateway of above stupa.
(45) ..	½	Seated Buddha (stone) from Borobudur, Java.
(46) ..	½	Yabyum figure from Tibet.
(47) ..	½	Padmapani from Mahoba.
(48) ..	½	Buddha from Kanchipuram.
(49) ..	½	Seated Buddha from Manikandi.
(50) ..	½	Seated Buddha from Saranath.
A. XXXVI (1)	½	Casing slab from Amaravati.
(2)	½	Another casing slab from Amaravati.
(3)	½	Worship of Bodhi-tree from Amaravati.
(4)	½	Dancing dwarf from Amaravati.
(5)	½	Standing Buddha from Amaravati.
(6)	½	Base of a pillar from Amaravati.
(7)	½	Pillar with standing Buddha figure from Amaravati.
(8)	½	Frieze above the big chaitya slab from Amaravati.
(9)	½	Scene showing Niranjana river from Amaravati.
(10)	½	Model of Sanchi stupa.
(11)	½	Kadri Buddha (bronze).
(12)	½	Horseman (wood).
(13)	½	Dancers (wood).
(14)	½	Devi (wood).
(15)	½	Hand lamp, Christian (metal).
(16)	½	Chart, Canarese-Telugu (script).
(17)	½	Chart, Nagari (script).
(18)	½	Parvati, Chola (stone).
(19)	½	Top of niche with yali, Vijayanagar (stone).
(20)	½	Brahma, Kaveripakkam (stone).
(21)	½	Frieze with scenes from Buddha's life, Amaravati.
(22)	½	Bodhisattva, showing part below waist, Mathura.
(23)	½	South tower of Minakshi temple, Madurai.

Negative number.	Size.	Subject.
		Archæology—contd.
A. XXXVI (24)	½	Temple tower, Srivilliputtur.
(25)	½	Temple tower, Tanjore.
(26)	½	Shore temple, Mahabalipuram.
(27)	½	North tower, Chidambaram.
(28)	½	Corridor, Tinnevelly.
(29)	½	Stone Ratha, Hampi.
(30)	½	Mandapa, Vijayanagar.
(31)	½	Temple, Panamalai.
(32)	½	Bodhisattva in Heaven, copy of sculpture in paint.
(33)	½	Descent of Bodhisattva as an elephant, in paint.
(34)	½	Maya's dream and birth of Siddhartha, in paint.
(35)	½	Siddhartha in his harem and his departure, copy of sculpture in paint.
(36)	½	Ascentic Siddhartha, and Sujata feeding the Bodhisattva, copy of sculpture in paint.
(37)	½	Mara's attack and worship of Bodhi-tree, copy of sculpture in paint.
(38)	½	Buddha's preaching and worship of Dharmacakra, copy of sculpture in paint.
(39)	½	Rahula asks for his inheritance, copy of sculpture in paint.
(40)	½	Conversion of Nanda.
(41)	½	Sudharma Devasabha and Saranath miracle, copy of sculpture in paint.
(42)	½	Pasenajit visits the Buddha, copy of sculpture in paint.
(43)	½	Indra visits Buddha, copy of sculpture in paint.
(44)	½	Anathapindika's gift of Jetavana and donation of Amrapali, copy of sculpture in paint.
(45)	½	Nalagiri episode and conversion of the Jatilas, copy of sculpture in paint.
(46)	½	Buddha's Parinirvana, copy of sculpture in paint.
(47)	½	Stupas, copy of sculpture in paint.
(48)	½	Purnakalasa, copy of scultpure in paint.
(49)	½	Mahakapi Jataka, copy of sculpture in paint.
(50)	½	Shaddanta Jataka, copy of sculpture in paint.
A. XXXVII (1)	½	Mayura Jataka and Sasa Jataka, copy of sculpture in paint.
(2)	½	Vessantara Jataka, copy of sculpture in paint.
(3)	½	Vidhurapandita Jataka, copy of sculpture in paint.
(4)	½	Kavikumara Avadana, copy of sculpture in paint.
(5)	½	Dipankara Jataka, copy of sculpture in paint.
(6)	½	Sibi Jataka, copy of sculpture in paint.
(7)	½	Udayana story, copy of sculpture in paint.
(8)	½	Simhala Avadana, copy of sculpture in paint.
(9)	½	Buddhapada, copy of sculpture in paint.
(10)	½	Chaitya window designs.
(11)	½	Crystal relic casket (round) from Bhattiprolu.
(12)	½	Crystal relic casket (stupa-like) from Bhattiprolu.

Negative number.		Size.	Subject.
			Archæology—contd.
A. VIII (22)	..	¼	Panel showing marriage of Rama with Sita from Kandiyur.
(23)	..	¼	Panel showing Rama breaking the Siva's bow.
(24)	..	¼	Panel showing Vishnu as Seshasayi from Kandiyur.
(25)	..	¼	Panel showing Siva and Parvati from Kandiyur.
(26)	..	¼	Panel showing Krishna killing the Bull demon from Kandiyur.
(27)	..	¼	Panel showing Brahma on lotus, from Kandiyur.
(28)	..	¼	Panel showing Natesa from Kandiyur.
(29)	..	¼	Panel showing Dasaratha distributing *payasa* to his queens.
(30)	..	¼	Panel showing Rama attacking Tataka.
(31)	..	¼	Panel showing Siva and Uma riding on a bull from the same place.
(32)	..	¼	Panel showing Dakshinamurti.
(33)	..	¼	Panel showing Siva's marriage with Parvati.
(34)	..	¼	Sanchi stupa.
(35)	..	¼	Another view of same stupa.
(36)	..	¼	Details of Northern gateway.
(37)	..	¼	Front view of Northern gateway, Sanchi.
(38)	..	¼	Back view of above.
(39)	..	¼	View of Western gateway, Sanchi.
(40)	..	¼	View of Southern gateway, Sanchi.
(41)	..	¼	Back view of Southern Gateway, Sanchi.
(42)	..	¼	Lion capitals, Southern gateway, Sanchi.
(43)	..	¼	Details of Southern gateway, Sanchi.
(44)	..	¼	Details of Eastern gateway, Sanchi.
(45)	..	¼	Pillars of Eastern gateway, Sanchi.
(46)	..	¼	Details of pillar, Northern gateway, Sanchi.
(47)	..	¼	Details of pillar, Western gateway, Sanchi.
(48)	..	¼	Details of pillar Northern gateway, Sanchi.
(49)	..	¼	Do.
(50)	..	¼	Details of pillar, Southern gateway, Sanchi.
A. IX (1)	..	¼	Details of Northern gateway pillar.
(2)	..	¼	Details of Southern gateway pillar.
(3)	..	¼	Details of Eastern gateway pillar.
(4)	..	¼	Do.
(5)	..	¼	Details of Southern gateway pillar.
(6)	..	¼	Details of Northern gateway pillar.
(7)	..	¼	Details of Eastern gateway pillar.
(8)	..	¼	Do.
(9)	..	¼	Elephant capitals of Eastern gateway pillar.
(10)	..	¼	Front view of above.
(11)	..	¼	Details of Eastern gateway.
(12)	..	¼	Do.
(13)	..	¼	Details of Northern gateway.
(14)	..	¼	Details of Southern gateway.
(15)	..	¼	Do.

Negative number.	Size.	Subject.
		Archæology—contd.
A. IX (16) ..	¼	Details of Southern gateway.
(17) ..	¼	Details of Eastern gateway pillar.
(18) ..	¼	Another pillar of Eastern gateway.
(19) ..	¼	Do.
(20) ..	¼	Do.
(21) ..	¼	Dwarfs of Western gateway.
(22) ..	¼	Details of Northern gateway.
(23) ..	¼	Details of Eastern gateway.
(24) ..	¼	Details of Southern gateway.
(25) ..	¼	Details of Eastern gateway.
(26) ..	¼	Parts of railing.
(27) ..	¼	Standing Buddha from Kanchi.
(28) ..	¼	Yabyum figure from Tibet.
(29) ..	¼	Standing Buddha from Tiruvalanjuzhi.
(30) ..	¼	Seated Buddha from Tiruvatti (South Arcot district)
(31) ..	¼	Nagarjuna from Nalanda.
(32) ..	¼	Plaster cast of Sankaracharya from Tiruvottiyur.
(33) ..	¼	Kalarimurti from Triprangode.
(34) ..	¼	Alvar.
(35) ..	¼	Bronze images from a treasure-trove find with Ayyanar.
(36) ..	¼	Seal from Harappa.
(37) ..	¼	Casing slab with standing Buddha from Nagarjunakonda.
(38) ..	¼	Casing slab with Buddha's throne from Nagarjunakonda.
(39)	¼	Casing slab with Dharmachakra from Nagarjunakonda.
(40) ..	¼	Casing slab with Chakravarti Mandhata from Nagarjunakonda.
(41) ..	¼	Casing slab with five-hooded serpent from Nagarjunakonda.
(42) ..	¼	Casing slab with standing Buddha from Nagarjunakonda.
(43) ..	¼	Casing slab with Bodhisattva on throne from Nagarjunakonda.
(44) ..	¼	Casing slab with standing Buddha from Nagarjunakonda.
(45) ..	¼	Casing slab showing seated Buddha preaching from Nagarjunakonda.
(46) ..	¼	Casing slab with standing Buddha.
(47) ..	¼	Casing slab showing Buddha.
(48) ..	¼	Casing slab with standing Buddha.
(49) ..	¼	Casing slab showing worship of relic casket.
(50) ..	¼	Casing slab showing Buddha seated on Naga Mucilinda.
A. X (1) ..	¼	Casing slab showing Buddha preacing from Nagarjunakonda.
(2) ..	¼	Casing slab showing Siddhartha.
(3) ..	¼	Casing slab showing Dharmacakra.
(4) ..	¼	Casing slab showing Buddha preaching.

Negative number.		Size.	Subject.
			Archæology—contd.
A. X	(5) ..	¼	Casing slab showing five-hooded serpent.
	(6) ..	¼	Casing slab with Bodhi-tree and shrine with stupa.
	(7) ..	¼	Casing slab and coping stone showing garland bearer.
	(8) ..	¼	Casing slab and coping stone showing garland bearer.
	(9) ..	¼	Casing slab with friezes of stupas, purnakumbhas, etc.
	(10) ..	¼	Another one similar to above.
	(11) ..	¼	Buddha preaching to Devas.
	(12) ..	¼	Buddha preaching.
	(13) ..	¼	Devas carrying away Buddha's alms-bowl.
	(14) ..	¼	Buddha giving away his ornaments to Channa.
	(15) ..	¼	Another negative of above.
	(16) ..	¼	Casing slab showing two scenes from Buddha's life.
	(17) ..	¼	Casing slab showing three scenes from Buddha's life.
	(18) ..	¼	Casing slab showing two scenes from Buddha's life.
	(19) ..	¼	Casing slab showing three scenes from Buddha's life.
	(20) ..	¼	Casing slab showing Bodhisattva in heaven and his coming down.
	(21) ..	¼	Casing slab showing Yasodhara.
	(22) ..	¼	Casing slab showing three scenes from Buddha's life.
	(23) ..	¼	Casing slab showing Buddha's death.
	(24) ..	¼	Casing slab showing Buddha's departure.
	(25) ..	¼	Casing slab showing Stupa.
	(26) ..	¼	Casing slab showing two scenes from Buddha's life.
	(27) ..	¼	Casing slab showing visit of Indra to Buddha.
	(28) ..	¼	Casing slab showing birth, departure and preaching of the Buddha.
	(29) ..	¼	Casing slab showing three scenes from Buddha's life.
	(30) ..	¼	Casing slab showing some scenes.
	(31) ..	¼	Casing slab showing three scenes from Buddha's life.
	(32) ..	¼	Do.
	(33) ..	¼	Casing slab showing the worship of Bodhi-tree.
	(34) ..	¼	Casing slab showing Dharmacakra worship.
	(35) ..	¼	Casing slab showing Stupa worship.
	(36) ..	¼	Casing slab showing Bodhi-tree worship.
	(37) ..	¼	Coping stone showing Buddha preaching.
	(38) ..	¼	Casing slab showing Mara's attack of Buddha.
	(39) ..	¼	Casing slab showing three scenes from Buddha's life.
	(40) ..	¼	Sasa Jataka.
	(41) ..	¼	Buddha preaching in the Deer-Park.
	(42) ..	¼	Friezes with a number of scenes from Buddha's life.

Negative number.		Size.	Subject.
			Archæology—contd.
A. X (43)	..	¼	Friezes similar to above.
(44)	..	¼	Do.
(45)	..	¼	Do.
(46)	..	¼	Do.
(47)	..	¼	Do.
(48)	..	¼	Do.
(49)	..	¼	Do.
(50)	..	¼	Do.
A. XI (1)	..	¼	Bottom of a seated female figure from Nagarjuna-konda.
(2)	..	¼	Top of a Dharmacakra pillar from Amaravati.
(3)	..	¼	Buddha's feet from Amaravati.
(4)	..	¼	Five-hooded serpent from Amaravati.
(5)	..	¼	Triratna symbol from Amaravati.
(6)	..	¼	King on throne from Amaravati.
(7)	..	¼	Chakravarti Mandhata from Amaravati.
(8)	..	¼	King in his court from Amaravati.
(9)	..	¼	Detail of Angulimala scene from Amaravati.
(10)	..	¼	Detail of Udayana story from Amaravati.
(11)	..	¼	Detail of Mayura Jataka from Amaravati.
(12)	..	¼	Seated king in Anjali from Amaravati.
(13)	..	¼	Worship of Bodhi-tree from Amaravati.
(14)	..	¼	Mara attacking Buddha, from Amaravati.
(15)	..	¼	Women musicians in Buddha's apartment from Amaravati.
(16)	..	¼	Princes in anjali from Amaravati.
(17)	..	¼	A Naga couple from Amaravati.
(18)	..	¼	Detail of Udayana scene from Amaravati.
(19)	..	¼	A Deva carrying a nymph from Amaravati.
(20)	..	¼	Naga queens from Amaravati.
(21)	..	¼	Legs of princesses from Amaravati.
(22)	..	¼	Detail of leg ornaments and lotus pond from Amaravati.
(23)	..	¼	Detail of Shaddanta Jataka from Amaravati.
(24)	..	¼	Detail of Nalagiri scene from Amaravati.
(25)	..	¼	Detail of Uadayana scene from Amaravati.
(26)	..	¼	Dwarfs beating gong from Amaravati.
(27)	..	¼	Dwarfs playing on conch and drum from Amaravati.
(28)	..	¼	Do.
(29)	..	¼	Scene of Sibi Jataka from Amaravati.
(30)	..	¼	King Udayana with bow from Amaravati.
(31)	..	¼	Flying devas from Amaravati.
(32)	..	¼	A seated queen from Amaravati.
(33)	..	¼	Bodhisattva on Simhasana from Amaravati.
(34)	..	¼	King Suddhodana standing from Amaravati.
(35)	..	¼	Details of foot rests and leg ornaments from Amaravati.

Negative number.	Size.	Subject.
		Archaeology—contd.
A. XI (36) ..	¼	Bodhisattva on throne from Amaravati.
(37) ..	¼	Flying Devas in adoration from Amaravati.
(38) ..	¼	Detail of Mittavindaka Jataka from Amaravati.
(39) ..	¼	Departure of Buddha from Amaravati.
(40) ..	¼	Panel showing a Mithuna from Amaravati.
(41) ..	¼	Scene of Sujata feeding Buddha from Amaravati.
(42) ..	¼	Queen seated on peculiar seat from Amaravati.
(43) ..	¼	Buddha's alms-bowl from Amaravati.
(44) ..	¼	Circular shrine enclosing a stupa from Amaravati.
(45) ..	¼	Dancing at Buddha's cremation from Amaravati.
(46) ..	¼	Detail of Udayana scene from Amaravati.
(47) ..	¼	Detail of Ajatasatru's visit to Buddha from Amaravati.
(48) ..	¼	Detail of palaces from Amaravati.
(49) ..	¼	Bodhisattva near a gateway from Amaravati.
(50) ..	¼	Superstructure of a palace from Amaravati.
A. XII (1) ..	¼	Bodhisattva as an elephant from Amaravati.
(2) ..	¼	Palace courtyard from Amaravati.
(3) ..	¼	Worship of stupa from Amaravati.
(4) ..	¼	Vyakhyamamudra of Buddha from Kadri.
(5) ..	¼	Vishnu seated (stone).
(6) ..	¼	Mahishamardini (stone).
(7) ..	¼	Dakshinamurti from Cholamaligai (stone).
(8) ..	¼	Natesa from Velanganni (bronze).
(9) ..	¼	Nalagiri story (marble) from Amaravati.
(10) ..	¼	Buddha preaching (marble) from Amaravati.
(11) ..	¼	Crystal reliquary (circular) from Bhattiprolu.
(12) ..	¼	Crystal reliquary stupa-like (small) from Bhattiprolu.
(13) ..	¼	Crystal reliquary stupa-like (big) from Bhattiprolu.
(14) ..	¼	Crystal reliquary stupa-like (small) from Bhattiprolu.
(15) ..	¼	Chaitya slab broken (marble) from Amaravati.

APPENDIX VI.

PRICE LIST OF MADRAS GOVERNMENT MUSEUM BULLETINS (NEW SERIES).

NOTE.—Orders for copies of the publications should be accompanied by remittance to cover the cost and postage. For the trade terms, the Superintendent, Government Press, Madras, or the Superintendent, Government Museum, Madras, should be addressed.

Volume and number.	Description.	Number of pages.	Number of plates.	Price.
				RS. A. P.
	Natural History Section.			
* Vol. I. No. 1, 1927.	The Littoral Fauna of Kurusadai Island in the Gulf of Mannar, with appendices on the vertebrates and plants. By various authors.	196	26	8 0 0

* Volumes ready for binding. Title page and list of contents separately issued.

Volume and number.	Description.	Number of pages.	Number of plates.	Price. RS. A. P.
	Natural History Section—cont.			
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† Vol. I, No. 2 Part 2, 1931.	Three Species of Alcyonaria. By Sydney J. Hickson, F.R.S. (with three test figures).	9	Nil.	0 4 0
† Vol. I, No. 2 Part 3, 1936.	Scyphomedusæ of Kurusadai Island. By M. G. K. Menon, M.A.	9	1	0 8 0
† Vol. I. No. 2, Part 4, 1937.	Supplement to the Littoral Fauna of Kurusadai Island in the Gulf of Mannar—Porifera. By M. Burton, D.SC.	58	9	1 14 0
‡ Vol. I, No. 2, Part 5, 1943.	The Foraminifera of Kurusadai Island in the Gulf of Mannar. By C. P. Gnanamuthu, M.A., D.SC., F.Z.S.	21	4	1 6 0
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Vol. I, No. 2, Part 7.	Scaphopoda Pelecypoda and Cephalopoda of Krusadai Island. By S. T. Satyamurti, M.A., D.SC., F.Z.S.	202	30	9 6 0
* Vol. II, 1929.	The Flowering Plants of the Madras City and its immediate neighbourhood. By P. V. Mayuranathan, B. A., Botanical Assistant, Madras Museum.	345	38	8 0 0
Vol. III, No. 1, 1930.	The Scyphomedusae of Madras and the neighbouring coast. By M. G. K. Menon, M.A., Research Scholar, Madras University Zoological Laboratory.	28	3	1 2 0
Vol. III, No. 2, 1932.	The Hydromedusæ of Madras. By M. G. K. Menon, M.A.	32	3	1 2 0
Vol. III, No. 3, 1933.	The Life Histories of Decapod Crustacea from Madras. By M. Krishna Menon, M.A.	45	10	Bound in one volume.
Vol. III, No. 4, 1933.	Sagitta of the Madras Coast. By C. C. John, M.A., D.SC.	10	1	2 6 0
Vol. III, No. 5, 1937.	Decapod Larvæ from the Madras Plankton. By M. Krishna Menon, M.A., M.SC.	55	9	1 14 0
Vol. III, No. 6, 1940.	Decapod Larvæ from the Madras Plankton—II. By M. Krishna Menon, M. A., M.SC.	47	8	1 8 0
Vol. IV, No. I, 1931.	The Indian Species of Genus Caralluma (Fam, Ascepiadaceæ). By F. H. Gravely, D.SC., and P. V. Mayuranathan, B.A., Government Museum, Madras.	28	4	1 8 0

* Volumes ready for binding. Title page and list of contents separately issued.
† This number is reserved for supplements to Krusadai Island, Fauna.
‡ Out of stock.

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Vol. V, No. 2, 1942.	Shells and other Animal Remains found on the Madras Beach. II. Snails, etc. (Mollusca Gastrapoda). By F. H. Gravely, D.SC.	110	Nil.	2 12 0
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	General Section (with separate volumes for Anthropology and Archæology respectively).			
Vol. I, No. 1, 1929.	Buddhist Sculptures from a Stupa near Goli village, Guntur district. By T. N. Ramachandran, M.A.	44	4	2 12 0
* Vol. I, No. 2, 1932.	Catalogue of the South Indian Hindu Metal Images in the Madras Government Museum. By F. H. Gravely, D.SC., and T. N. Ramachandran, M.A.	144	23	5 8 0
* Vol. I, No. 3, 1934.	Tiruparuttikundram and its temples with appendices on Jaina units of measurement and time, cosmology and classification of souls. By T. N. Ramachandran, M.A.	260	37	11 4 0
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1939	Guide to the Archæological Galleries. An Introduction to South Indian Temple Architecture and Sculpture. By F. H. Gravely, D.SC., and C. Sivaramamurti, M.A., and other Curators.	48	8	1	0	0
‡ 1939	Illustrations of Indian Sculpture—Mostly Southern. For use with the Guide to the Archæological Galleries. By F. H. Gravely, D.SC., and C. Sivaramamurti, M.A.	..	45	1	0	0
Vol. IV, 1942 ..	Amaravati Sculptures in the Madras Government Museum. By C. Sivaramamurti, M.A.	376	65	16	8	0
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APPENDIX VII.

RECEIPTS AND EXPENDITURE.

Government Museum.

A. Receipts.

	RS.	nP.
Sale of coins, plaster and metal casts of coins	804	06
Sale of photo prints, copyright fees for reproduction, etc.	1,209	66
Sale of publications	2,090	22
Sales tax on publication, photos, etc.	47	46
Rent for the use of the Museum Theatre	4,798	00
Overtime fee for the Theatre Caretaker	304	50
Miscellaneous receipts	85	75
Total ..	9,339	65

B. Expenditure.

	RS.	A.	P.
Pay of Officers	11,400	0	0
Pay of estalishment	53,514	12	0
Travelling allowance	2,029	10	0
Daarness allowance	26,090	12	0
Other compensatory allowance	9,452	5	0
Furniture and fittings	4,895	10	3
Tax	29,085	5	6
Pay of menials]	2,1E4	8	0
Other contingehcies	22,955	2	0
Total ..	1,61,578	0	9

APPENDIX VIII.

EXHIBITS DISPLAYED DURING THE BUDDHA JAYANTI EXHIBITION.

The people of India have always regarded the Buddha with feelings of the highest reverence and have never forgotten the great lessons and values which he taught. This Exhibition has been organized to give the visitors to the Museum a visual idea of the place of Lord Buddha in world culture—a picture of the Master through the religious art and architecture of Asia.

The Exhibition has two broad divisions—the permanent collections of Buddhist sculptures and other antiquities in the Buddhist Galleries, and the collections of murals, photographs, etc., specially got together for the present exhibition, arranged mostly in the Centenary Halls I and II.

The AMARAVATI MARBLES from the stupa at Amaravati (Guntur district) which goes back to Asokan times, are the pride of the Madras Museum, and have a very important place in the world of Indian art. The *model* of the stupa will give the visitor some idea of the monument as it stood in all its glory enshrining a relic of the Buddha.

The visitor who has come time to spend in the Amaravati Hall is requested to get a copy of the *Guide to the Buddhist Galleries,* available at the publication counter of the Museum, and study the model of the stupa and the sculptures in the order indicated in the *Guide.* For others, a few select pieces of sculptures have been specially labelled to draw attention to points of interest. Photographic enlargements of ornaments, furniture, houses, musical instruments, characteristic poses in the figure sculpture, etc., are exhibited on two screens. Please also see (1) the standing Buddha image, 8 feet high, from Kanchipuram, 7th century A.D. and (2) the inscribed stone relic caskets from Bhattiprolu, another stupa of the Krishna valley.

CENTENARY HALL I.

In the passage

1. Poet Sittalai Sattanar's tribute to the Buddha (*Manimekalai, Katha* V, lines, 98–105). Original Tamil verses with English translation.
2. Asoka's Girnar Rock Edict No. 2. In this edict Asoka mentions of his having made arrangements for medical help for men and animals, not only in his dominions, but also among neighbours such as the Cholas, Pandyas, Satyaputras, Keralaputras and people of Tamraparni.
3. *Pancha Sila* in Pali, with translation into Tamil.
4. *Ashta marga* (Eight-fold Path) in Pali.

Bodhidharma

Painting (Lent by Sri G. Venkatachalam). This great teacher from South India spread Buddhism in China.

Sculptures from the 3rd century A.D. Stupa at Goli village in Guntur district

1. Seated Buddha.
2. Empty throne and deer.
3. Frieze, showing the story of Vessantara, the generous prince. (*a*) Prince Vessantara; (*b*) Presentation of the elephant; (*c*) The banished prince and his wife Madri; (*d*) The Prince and his wife; (*e*) The princely couple carry away their children; (*f*) The Prince presents his children; (*g*) Madri's return; (*h*) The king, father of Vessantara and (*i*) Yakshi.
4. Slab with stupa.
5. Frieze. (*a*) Nagaraja; (*b*) A pair of human figures; (*c*) and (*d*) Two scenes from the Chhaddanta Jataka (story of the noble six-tusked elephant); (*e*) A pair of human figures; (*f*) Buddha's visit to Yasodhara; (*g*) A pair of human figures; (*h*) The Buddha taming the fierce elephant, Nalagiri; (*i*) A pair of human figures and (*j*) Nagaraja.
6. Worship of the stupa.
7. Mati-posaka Jataka (story of the noble elephant that served its blind mother).
8. Sasa Jataka (story of the hare which sacrificed itself to keep its word).
9. Frieze in three panels. (*a*) Temptation of Bodhisattva; (*b*) A pair of human figures and (*c*) The story of Sujata feeding the Bodhisattva.
10. Large slab showing Siddhartha attended by dwarf Yakshas.

Mahayana Buddhist images from Amaravati

1. Buddha.
2. Simhanada, one of the Avalokitesvaras.
3. Padmapani, one of the Avalokitesvaras.

Antiquities from the stupa (200 B.C.) at Battiprolu in Guntur district.

(In show-case No. 1.)

1. Hexagonal crystal bead with inscription in Brahmi characters of about 200 B.C.
2. Crystal reliquary in the form of a circular box.
3. Crystal reliquary in stupa shape.
4. Do.
5. Gold flowers, beads, coins, etc., which were placed in the stone casket.

Amaravati Bronzes. 5th—6th century A.D. (In show-case No. 2.)

1. Buddha standing—Right hand varada; left hand holding one end of his robe which covers the left shoulder leaving the right one bare.
2. Standing Buddha. Left foot broken and missing. The image is cast hollow. Right hand is in *abhaya* pose.
3. Buddha standing. Head missing. Left forearm and feet are broken. Right hand is in *vyakhyanamudra* pose.
4. Head of Buddha. With prominent *ushnisha*.. The eyes and *urna* in the forehead are inlaid with gold.

(These are the earliest known South Indian bronzes).

Nagapattinam Bronzes.

From the 8th to 17th century A.D. Nagapattinam had a monastery, probably for the benefit of Buddhist visitors from Malaya, Java and Sumatra. King

Chudamani Varman of Sumatra began a monastery here which his son completed. The images described below were discovered from the site of the Buddhist institutions at Nagapattinam.

1. Maitreya. Bodhisattva in *tribhanga* pose on a circular *padmasana*. The image has four arms, the upper right with rosary, upper left with a flower stalk from which spring twelve flowers and two buds; lower right in *varada*, and lower left in *kataka* poses. About 1100 A.D.
2. Seated Buddha. Hands in *dhyana* pose, seated on an elegant triangular *padmasana*. The *prabha* is in three parts. 11th century A.D.
3. Buddha. On a circular *padmasana*. Long robe thrown over the body, leaving the right chest and arm bare. Right hand in *abhaya* pose. 10th century A.D.
4. Jambhala and Vasudhara. Seated on an oval *padmasana* in the *lalita* pose. Jambhala with right leg hanging down and kicking a bag of riches. Right hand holds a lime fruit, left mongoose. To the left of Jambhala is seated on the same *padmasana* his consort Vasudhara, also in *lalita* pose. 10th century A.D.
5. Monk. Standing with hands in *anjali*. Probably represents Ananda. Type, South Indian.
6. Maitreya. Standing on a circular *padmasana* in *tribhanga*. Right hand *abhaya*. Left with a bunch of flowers, probably *nagapushpas*.
7. Jatamakuta Lokesvara. Standing on *padmasana*, with four hands. Upper right hand holds rosary, upper left a *kundika*, the lower right in *varada*, and the lower left holds a flower. Early Chola period.
8. Votive stupa bell-shaped, with four lotuses embossed on its side, and with *harmika* surmounted by an umbrella. Early Chola period.
9. Tara. Seated in the *lalita* pose, on *padmasana*. Right hand is in *varada* and the left holds a flower. 11th century A.D.
10. Maitreya. It is copper-gilt. Stands on *padmasana*. Wears the usual ornaments. The sacred thread is thrown over the right arm as in Pallava sculptures. 9th century A.D. From Melayur, Shiyali taluk, Tanjore district.

Nepal and Tibet. (In show-case No. 5.6.)

1. Buddha. From Tibet. Seated on a *padmasana* with right hand in *varada* and left hand in *dhyana*. *Ushnisha* is present and is painted over.
2. Siva. From Nepal with three heads and six hands, seated on a *padmasana* and with his Sakti sitting on his lap. Right row of hands shows *jnana*, *kataka* and *varada*, left row shows book, *kataka* and *abhaya*. Sakti has only two hands. Coronet adorns her head.
3. Lanka (Buddhist deity from Tibet). Profusely gilt. Face and hair are painted. The image which is in five parts is seated on a *padmasana* of elaborate workmanship. The right hand is in *abhaya* pose, while the left is in *ahuya* (calling) pose.

Buddhist Manuscripts

1. Burmese Manuscript with red and gold embossed cover contains Buddhist scripture.
2. Chinese scroll in a box contains Buddhist scripture.
3. One decorated leaf of Buddhist Tripitaka in Maithili script.

(These have been kindly lent by the Adyar Library and Research Centre, Madras.)

Sankaracharya

Plaster-cast of the original in the Siva temple at Tiruvottiyur near Madras. The great Hindu Acharya was second to none in his regard for Lord Buddha.

Gandhara Buddha

Plaster-cast of an original in the Indian Museum, Calcutta.

Bull Capital

From Rampurwa in the Uttar Pradesh, 3rd century B.C. (Model).

Buddha From Mathura

5th century A.D. (Model).

Great stupa of Sanchi (Model).

MURALS—FIRST SERIES.

SCENES FROM THE LIFE OF THE BUDDHA.

The Buddha was a great siddha and he stood head and shoulders above the great teachers of other schools of thought of his own time. As in the case of Jesus Christ and Prophet Mohammad the life of the Buddha was also full of significant and even miraculous events. They naturally became the subject not only for elegant literary compositions but also for magnificient pictorial and sculptural representations belonging to different periods and countries. A selection of scenes representing familiar and important events in the life of the Buddha, as visualised by the classical sculptors and painters of the Buddhist world have been re-interpreted for the Buddha Jayanti Exhibition of Madras by the two artists of Madras Sri S. Dhanapal and Sri S. Srinivasalu. As far as possible they have tried to retain in their murals the atmosphere of Sanchi, Ajanta, Borobudur, etc.

1. The Bodhisattva in heaven

Before he was born as the son of Maya, Siddhartha was in the Tushita Heaven (Heaven of Bliss). In response to the appeal of the devas he took birth in the world in order to save humanity by proclaiming the Dharma. In this mural the Bodhisattva (Buddha in his previous existence) is seated on a throne attended by the devas.

—Based on a Nagarjunakonda sculpture—2nd century A.D.

2. Descent of the Bodhisattva

Having decided to be born in the world, the Bodhisattva took the shape of a white elephant in which form he was carried in a palanquin by divine beings to the earth. In this panel the palanquin is being supported by dwarfs. Devas are shown flying in front and in the rear.

—Based on a Nagarjunakonda sculpture.

3. Maya's dream

The same night, Maya, the queen of Suddhodana, dreamt that a white elephant was entering her womb through her right side. This dream meant that she would become the mother of a prince of exalted nature. The panel shows Maya reclining on a couch. Above on the border is shown the descent of an elephant. She is attended by four men who are Lokapalas.

—Based on a Nagarjunakonda sculpture.

4. Birth of Siddhartha

Just as the Bodhisattva entered through the right side of Maya when she conceived, he came out miraculously through her right side; in early sculptures this scene is represented as follows. Maya holds the branch of a tree. On her right, four Lokapalas hold a long piece of cloth on which would be seven footprints suggesting not only the presence of the Bodhisattva but also the story that he took seven steps immediately after his birth. Later on, the steps were replaced by baby Siddhartha. In this panel the latter version is shown.

—Based on a Japanese painting of the 17th century A.D.

5. Siddhartha in his Antahpura

Siddhartha grew up in all princely comforts. But being naturally introspective, he was dissatisfied with the wordly things. This thought was strengthened by his four encounters with misery, disease and death. During the early

parts of the night of his renunciation, the women of ravishing beauty, sleeping in his apartment in unseemly postures appeared repulsive to him. He resolves to leave his home. In this panel, the Bodhisattva is shown seated on a throne surrounded by sleeping women.

—Based on an Āmaravati sculpture.

6. Mahabhinishkramana

When he left the palace it was the dead of night. He rode on his horse Kanthaka preceded by Channa his charioteer. The well-guraded gates of the palace were opened by the Devas. To avoid even the slightest noise, the hoofs of the horse were supported by dwarfs. In this manner before dawn he reached the river Neranjana. In this panel the horse is shown prominently. Siddhartha's presence on it is suggested by the umbrella above. The horse goes past by a Vriksha Chaitya and reaches near the river.

—Based on a Sanchi sculpture.

7. Ascetic Siddhartha

After becoming a sanyasin he spent some time with reputed religious teachers. Not satisfied with their methods, Siddhartha went to a forest near Buddha Gaya and did penance for six years in the company of five other ascetics. During this period he subsisted sometimes on leaves, sometimes even went without any food and so he became very emaciated. In this panel the emaciated Siddhartha is shown in an extremely realistic manner.

— Based on a Gandhara sculpture—2nd century A.D.

8. Sujata feeding the Bodhisattva

At the end of six years of penance, Siddhartha could not find out the Truth for which he was striving. He, however, came to the conclusion that no amount of physical mortification would lead to the realization of the Truth and to salvation. He therefore decided to tread a middle path by taking food. On his way he stayed at Uruvilva where Sujata, the daughter of the chief of the village, fed Siddhartha with specially prepared milk-rice. In this scene Siddhartha is shown seated on a pitha enclosed in a mandapa. In front of him stands Sujata holding a vessel containing food. Her attendants are behind her.

—Based on a representation from the stupa of Borobudur—8th century A.D.

9. Mara, the God of Evil, trying to foil Siddhartha's Resolve

After taking the food offered by Sujata, Siddhartha went to a nearby place where stood an *asvatha* tree. He sat underneath the tree with the firm resolve not to move even a bit till he had found out the Truth. During the early part of that night, Mara, the god of evil, tried his best to wean Siddhartha from his resolution, but in vain. At dawn, next day, Siddhartha not only became victorious over the evil forces that assailed him but also attained supreme enlightenment In this panel Siddhartha is seated on a pedestal and is surrounded by goblins, the hosts of Mara, and beautiful damsels, Mara's daughters.

—Based on a wall painting from Ajanta—6th century A.D.

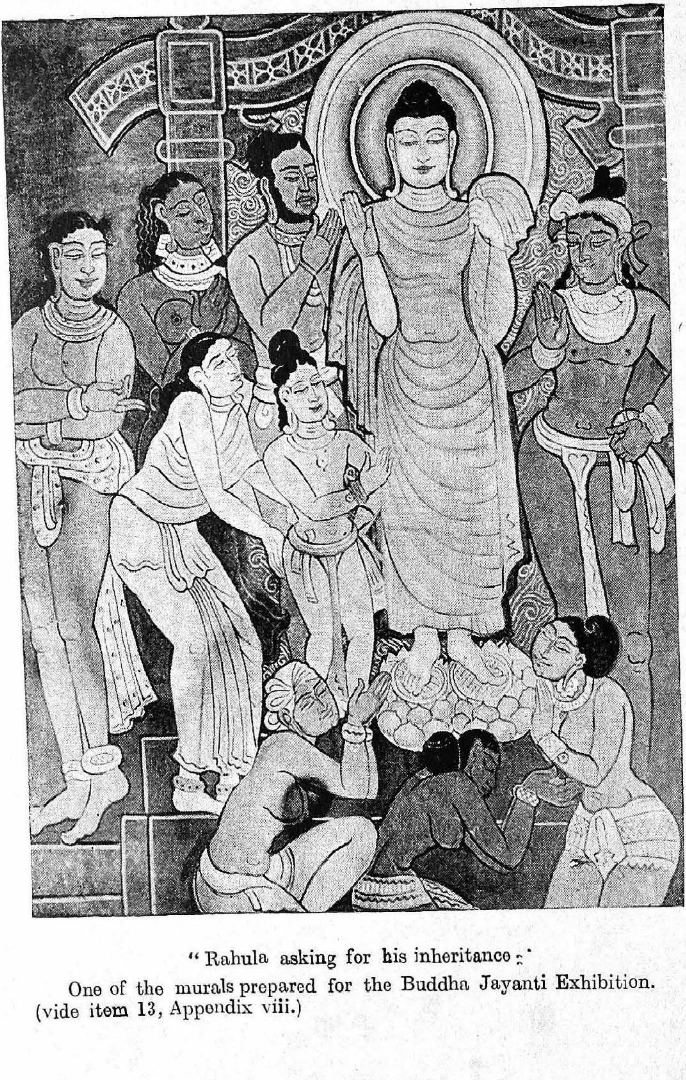
10. Worship of the Bodhi tree

From the time of Siddhartha's enlightenment, Gaya became famous and the pipal tree under which he attained enlightenment came to be revered as the Bodhi tree. His seat under the tree came to be known as the Vajrasana.

—Based on a sculpture from Bharhut—2nd century B.C.

11. Buddha preaching his first sermon

The Buddha was not quite prepared to teach to the world the Truth he had discovered, but in response to the request of Brahma he decided to preach his doctrine. He went to Rishipatana (Sarnath) near Banaras where in the Mriga-dava (deer-park) he preached his first sermon to the five ascetics who were his former companions while doing penance. Through this first sermon the Buddha set the Dharmachakra (Wheel of Law) in motion. In this panel the Buddha



"Rahula asking for his inheritance."

One of the murals prepared for the Buddha Jayanti Exhibition. (vide item 13, Appendix viii.)

is seated on a throne with his hands in the *dharmachakra pravartana mudra.* On the pedestal is shown a wheel flanked by couchant deer on either side. The deer represent the deer-park of Saranath.

—Based on a sculpture of Sarnath—5th century A.D.

12. Worship of the Dharmachakra

Like the Bodhi-tree and the Vajrasana, the wheel as representing the Buddhist Dharma also became an object of great reverence. This panel shows the wheel decorated with garlands, etc., enshrined in a small temple and worshipped by people.

—Based on a sculpture from Bharhut—2nd century B.C.

13 Rahula asks for his inheritance

During his itinerary, the Buddha, at the request of Suddhodana, visited his native town Kapilavastu. While he was there Yasodhara presented Rahula to the Buddha whom Rahula asked for his patrimony. The Buddha, instead of giving Rahula the kingdom, ordered him to be ordained as a monk. In this panel the Buddha in the dress of monk with a halo behind his head is shown at one end. The boy Rahula supported by his mother Yasodhara is shown at the other end.

—Based on a sculpture from Amaravati—2nd century A.D.

14. Conversion of Nanda

The Buddha had a cousin by name Nanda, who was immersed in the pleasures of life in the company of his beautiful wife Janapadakalyani. The Buddha went to him and asked him to become a monk. Though Nanda did not at once become a monk he reluctantly followed the Buddha. The Buddha understood his mind and wanted to turn him completely out of worldly desires. So he, followed by Nanda, flew to heaven, where Nanda was shown the nymphs of great beauty under the Kalpaka tree. The Buddha told Nanda that if he meditated properly he would be able to get the nymphs. When Nanda began to practice the life of a true monk, be became an arhat. In this panel the Buddha and Nanda are shown flying. The nymphs are under the heavenly tree.

—Based on a sculpture from Amaravati—2nd century A.D.

15. Sudharma Devasabhti

In this panel the building represents the court hall of the Devas called the Sudharma. Inside it is kept the headdress of the Buddha.

—Based on a sculpture from Bharhut—2nd century B.C.

16. Miracle at Sravasti

In order to dispel the doubt entertained by his opponents that he could not perform any miracle, the Buddha while at Sravasti rose up in the air and multiplied himself.

—Based on a sculpture from Sarnath—5th century A.D.

17. Prasenajit visits the Buddha

Kosala was one of the powerful kingdoms during the time of the Buddha. King Prasenajit was its ruler. Whenever the Buddha visited his country, Prasenajit used to welcome him warmly. In this panel the king and his followers are shown on the left. His worship of the Buddha, represented by a throne with serpent on it, is shown in the right. In between these two scenes, is the art motif called *mithuna* (couple).

—Based on a Bharhut sculpture—2nd century B.C.

18. Indra's visit to Buddha

The Buddha was for a while in the Indrasaila cave near Rajagriha, when Indira visited him. He was preceded by his musician, Panchasikha. In this panel the Buddha is shown in the hollow of a cave in a forest which is suggested by the presence of wild animals. Indra, with his characteristic crown on his head, is shown on the right of the cave in a reverential attitude. The man with harp-like instrument in his hands on the left is Panhcasikha.

—Based on a Gandhara sculpture—2nd centrury A.D.

19. Anathapindika's gift of Jetavana

Anathapindika was a very rich man of Kosala. In order to make a gift of the beautiful garden called Jetavana to the Buddha, he purchased it by spreading the whole area of it with coins. The panel shows cart-loads of coins being brought and spread on the ground. The square and rectangular punch-marked coins called *puranas* were current during the Buddha's time.

20. Donation of Ambapali

Ambapali was a famous courtesan of Rajagriha. She became a lay disciple of the Buddha. Once during his visit to Rajagriha the Buddha accepted hospitality at her house rejecting the invitations from more important people. In the panel Ambapali is shown on the right of Buddha holding a water vessel to make *dana* of her property.

—Based on a Gandhara sculpture—2nd century A.D.

21. Taming of the fierce elephant Nalagiri

Devadatta, the jealous cousin of the Buddha, bribed an elephant-keeper to kill the Buddha by rushing a doped elephant as the Buddha was coming along the city street. But as soon as it heard the voice of the Buddha, the mad elephant, Nalagiri, knelt before the Buddha.

—Based on an Amaravati sculpture—2nd century A.D.

22. Conversion of the Jatilas

Among the earliest converts of the Buddha were the Jatilas of Uruvela. The Buddha converted them by performing the miracle of walking on water.

—Based on Sanchi sculpture—1st century B.C.

23. Buddha's Parinirvana

At the age of eighty, the Buddha passed away at Kusinagara in the country of the Mallas. In the panel, the mourning devas flutter above, and the disciples in grief are shown surrounding the couch. The standing figure, with a lotus in his hand, at the feet of the dying Master is Ananda. In the lower border are shown mourning animals which are usually introduced in Chinese versions of Parinirvana.

—Based on an Ajanta sculpture—7th century A.D.

24. The Stupa

This symbolises the Parinirvana of the Buddha. Very often the stupas contain relics of the Buddha or his disciples. Some stupas are commemorative and others votive.

—Based on an Amaravati sculpture—About 200 A.D.

CENTENARY HALL II.

MURALS—SECOND SERIES.

JATAKAS AND AVADANAS.

The Jatakas or Birth stories are the most popular vehicle for the ethical teaching of Buddhism. In the many fables and legends, there is an esoteric strand explaining the evolution of human consciousness. They are called birth stories because they refer to the past lives of the Buddha. Though Buddhism denies the existence of the soul (in the popular sense of the term) and denies also any post-mortem existence, what is believed to be re-born is the essence of character and the consequence of works (*Karma*). The most evolved character is Buddha-hood. The Jataka stories provided innumerable themes for the painter and sculptor.

(A) Purnakumbha

The full-vase has been an auspicious symbol of India from very early times. In Buddhist sculpture it is said to represent the birth of the Buddha.

—Based on an Amaravati sculpture—1st century A.D.

(B) Maha Kapi Jataka

This is the highly ethical story of the leader of a group of monkeys, who saved his fellows from the king's soldiers who had surrounded their favourite mango tree on the river side. The monkey leader made himself part of a bridge from the mango tree to the opposite side of the river and was nearly killed in the process. This noble monkey was the Bodhisattva (Buddha-to-be).

—Based on a sculpture from Bharhut—2nd century B.C.

(C) Shaddanta Jataka

Once the Buddha was born as a king of elephants which had six tusks. He had two queens, one of whom thought he was partial to the other. So she died after taking a vow to be born as the queen of the king of Benares to wreak vengeance on her elephant husband. Accordingly she became in her subsequent birth the queen of Benares. She induced the king to send a hunter to procure the six tusks of her former lord wishing thereby to kill him. The hunter could not himself kill the elephant but got the tusks with the help of the elephant. The elephant died soon after this. When the hunter related the story of the noble elephant as he presented the tusks to the queen, she realized her fault and died on the spot.

—Based on a sculpture from Amaravati—2nd century A.D.

(D) Mayaura Jataka

The Buddha was born as golden peacock which was reputed for its knowledge of the Dharma. The King of Benares failed several times in his attempt to catch the peacock. Finally a hunter caught it by means of a charm and brought it to Benares. There the peacock preached the Law of Good Men to the king and queen. In the panel the royal couple in reverential pose are seated on the throne. The peacock with its spread-out plumage is shown in front of them, preaching the Dharma. The hunter, now a monk, is shown above.

—Based on an Amaravati sculpture—2nd century A.D.

(E) Sasa Jataka

Bodhisattva was once born as a hare, who with his two friends a monkey and another had to give offerings to a holy man. On the appointed day, the hare had no gift ready, so he jumped into the fire so that the holy man might eat his flesh. But the holy man was Sakra who was testing his virtue, so the fire did not burn the hare.

—Based on sculpture from Nagarjunakonda—2nd century A.D.

(F) Vessantara Jataka

Prince Vessantara was so generous by nature that he could refuse no requests however troublesome. For giving away in charity, the rain-giving elephant, the king, his father, banished him. On his way to the forest he gifted away the cart and the bulls, his two children and finally his wife. But the Brahman to whom he presented the prince and princess was only Indra in disguise.

—Based on a sculpture from Goli village—3rd century A.D.

(G) Vidhurapandita Jataka

The Bodhisattva was born as Vidhura, the wise minister of Kaurava, the king of Indraprastha. The queen of the Naga king wanted to hear him preach the Dharma. Instead of saying this plainly she told the king that she wanted Vidhura's heart. The king did not know how to get the heart of Vidhura. But due to his daughter Irandati's intervention, Purnaka, a Yaksha, went to Indraprastha, won Vidhura from Kaurava and took him to Naga Loka. On the way Purnaka wanted to kill Vidhura by throwing him down a hill to get his heart. But Vidhura escaped from this and taught the Dharma to the Yaksha, who afterwards took Vidhura in all reverence to Naga Loka where he preached the Dharma to the Naga king and queen.

In the panel, on the top left the Yaksha and Irandati are shown. Below, the Yaksha takes leave of the Naga king and queen. In the central scene, below, the Yaksha is riding the horse and Vidhura is holding to the tail of the horse.

Above the Yaksha is attempting to throw Vidhura down the hill. On the left Vidhura preaches the Dharma to the Yaksha. On the extreme right the king and queen of the Nagas are shown hearing the law from Vidhura seated in front of them. The Yaksha is shown at the entrance.

—Based on a Bharhut sculpture—2nd century B.C.

(H) Kavikumaravadana

The King of Panchala had two wives, Lakshana and Sudharma. Though Lakshana's son succeeded to the throne, Sudharma's son Kavikumara, who was the Bodhisattva, born after his father's death, was destined to become the king. Prince Kavikumara was hunted by his cousin but escaped several times and did ultimately gain the throne, with the magic jewel given by his mother. In the mural the horsemen on the left go about in search of the Prince. In the right lower panel the horsemen are duped by the Prince by escaping in a bundle of clothes. In the top right part the Prince is shown as a corpse, the people surrounding him pretending to mourn his death. This was another trick by which the Prince escaped the fury of the ruling king.

—Based on an Amaravati sculpture—2nd century A.D.

(I) Dipankara Jataka

In an earlier birth Gautama was born as a Brahmana called Sumedha. Then the Buddha Dipankara (one of the earlier Buddhas) was preaching the Dharma. When the Buddha Dipankara had to cross a muddy place, Sumedha spread his hair on it to enable the Buddha Dipankara to cross the muddy spot by walking on his hair. For this meritorious act, Sumedha was destined to become Gautama Buddha.

—Based on a Gandharan sculpture—2nd century A.D.

(J) Sibi Jataka

King Sibi was a personification of kindness. A dove, escaping from a hunter, took refuge on his lap. The king offered the hunter his own flesh in the place of the dove. The painting shows the dove taking shelter in the king's lap and the king cutting off his muscle to the consternation of the men and women in his court.

—Based on Nagarjunakonda sculpture—2nd century A.D.

(K) King Udayana and his noble Queen Samavati

Of Udayana's queens, Samavati was very virtuous, while Magandiya was very jealous. Mangandiya placed a serpent in the shell of the king's Vina and told him that Samavati did it. The foolish king shoots an arrow at Samavati, but the arrow miraculously did not hurt her. Udayana understood the greatness of Samavati and fell at her feet, but she asked the king to take refuge in the Buddha.

—Based on a sculpture from Amaravati—2nd century A.D.

(L) The Simhala Avadana

Five hundred merchants, after the wreck of their boats, were cast ashore near the City of Ogresses who lured the merchants by their charms. In the night, the ogresses began to slay and eat the merchants. The Bodhisattva, who was then born as a 'flying horse' passed over the city and helped the two hundred and fifty merchants to escape.

—Based on an Ajanta mural—7th century A.D.

(M) Buddhapada

In Buddhist symbolism, the pair of feet of the Buddha always stand for his presence. They are usually marked with a wheel in the centre of the soles and other auspicious marks like *svastika, srivatsa*, flag, fish, etc., on the heels and toes, marks which are characteristic of *mahapurushas*.

—Based on a sculpture from Amaravati—2nd century A.D.

CENTENARY HALL I AND II

PHOTOGRAPHS ON BUDDHIST WORKS OF ART AND ARCHITECTURE.

Essentially humane and sublime in character Buddhism produced an urbanity and goodness in those who embraced it. These qualities are reflected in every one of their activities, literature, graphic arts, architecture, etc. Both in the land of its birth and wherever it spread, it has inspired innumerable monuments and works of art of high standard. Examples of such magnificient works of art produced under the influence of Buddhism in the various countries of Asia are represented here by photographs.

INDIA.

Tamilnad was influenced by Buddhism probably very soon after its birth. It is known that here the Theravada school was in vogue at Kanchipuram. As Theravada did not favour very much the building of Chaityas and making of images and sculptures, few Buddhist monuments have survived here. But from about the 8th century A.D., there appear to have existed Buddhist colonies in various parts of Tamilnad. Photographs of Buddhist images from such places as Pondicherry and Tiruvalanjuli are shown here.

Andhradesa became great centre of Buddhism very early. The Buddhists here were of the Chaityaka school who introduced the worship of Chatiyas and Stupas. Hence there existed here in various places large Stupas embellished with sculptures. Original specimens of sculptures from such places as Amaravati and Jaggayapeta are shown in the Buddhist gallery. Here photographs of sculptures, etc., from Nagarjunakonda, Sankaram and other places are shown.

South Kanara has a few vestiges of Buddhism. The rock-cut caves and the temple at Kadri near Mangalore probably belonged to Buddhism. The photographs shown here are of the beautiful Buddhist bronzes of Chola type that are found in the Kadri Manjunatha temple of which the three-headed figure has a Sanskrit inscription in Grantha characters of the 10th century A.D.

Western India has a number of rock-cut temples and monasteries in such places as Bhaja, Bedsa, Nasik, Karle, Kanheri and Junnar, some of them dating from about 200 B.C. The early caves did not have figures of the Buddha and other deities, as they belonged to the Theravada school. During the Gupta times, due to Mahayanist influence, the walls of the caves were carved with bas-relief sculptures representing the Buddha and other deities. Photographs of some of these caves are shown here.

Western Deccan has the famous groups of rock-cut caves at Ajanta, Aurangabad and Ellora. Of these the caves at Ajanta belong to two different periods, the five earlier ones dating from about the 1st century B.C. and the remaining twenty-five belonging to the times of the Vakatakas, 5th-6th centuries A.D. Photographs of some of the caves and reproductions of a few panels of wall paintings from here are shown.

Central India has several reputed ancient Buddhist centres of which *Sanchi* was the most famous. The earlier, original stupa encased later in the great stupa is said to have been constructed by Asoka when he was Viceroy at Ujjain. Enlargements of the gateways of the stupa and close-ups of a few sculptured architraves of the toranas of the great stupa are shown here.

Mathura, an ancient city, became a great centre of Buddhism even before Asoka's time. But it became the greatest centre of the religion as well as of Indian art when the Kushans ruled over the region. Some of the master-pieces of Indian sculpture were done here. Photographs of a few of the masterpieces are shown, of which the enlargement of the Buddha of the Gupta period is noteworthy.

Bharhut was another important centre of Buddhism with a noteworthy stupa. It was begun about the 3rd century B.C. and was enlarged by the Sunga kings of the 2nd century B.C. The stupa was decorated with bas-reliefs in folk style. All the remains of this stupa are now housed in the Indian Museum, Calcutta.

Buddha Gaya, the famous place where the Buddha attained enlightenment, has been one of the greatest Buddhist pilgrim centres. The temple here was perhaps begun about the 2nd century A.D. but attained its huge size about the 5th century A.D. The present superstructure was renovated about the 12th century A.D. by a Burmese king. The temple tower is one of the earliest of its class.

Sarnath, situated at a distance of about four miles from Benares, is the ancient Rishipatana with the *mrigadava* (deer-park) where the Buddha preached his sermon for the first time. Ever since it has been a great pilgrim centre. Stupas and sculptures belonging to various periods exist here of which the Dharmarajika and the Dhamek stupa, the Asokan Lion capital and the Dharma-chakrapravartana Buddha of the Gupta times are noteworthy.

Nalanda was another centre of Buddhism. Here was the famous Buddhist University started during the time of the early Guptas by Vasubandhu and Asanga, and which attracted pupils from all over Asia, and which also sent out great teachers. During the Pala period, Tantric Buddhism originated here. Images belonging to this form of Buddhism have been discovered here and at such other places as Kurkihar. Photographs of antiquities from such places as Piprahwa where we have the earliest-known stupa are also shown.

Gandhara, present North-Western Frontier Province of Pakistan, became Buddhist from about 1st century B.C. Buddhist monuments and sculptures of the 1st to 7th centuries A.D. in Graeco-Roman style have been discovered in large quantities. Gandharan stucco figures of about the 4th and 5th centuries A.D. are noteworthy among them.

CENTRAL ASIA was much influenced by Buddhism during the Gupta times although even during earlier periods it served as the passage for transmitting the Dharma to China. In such places as Khotan and Turfan were discovered from under sand-dunes a number of Buddhist stupas and caves containing colossal stucco sculptures of the Buddha and wall paintings dating from the 6th to 10th centuries A.D. The art of painting of Ajanta was probably transmitted to China through these places.

NEPAL AND TIBET became the abode of Vajrayana Buddhism which still thrives there. Essentially theistic of the type of Indian Saivism the Nepalese and Tibetan religions are responsible for numerous images of Buddhist deities in metal and also painted on silk (*thankas*) showing the Buddhist deities in *mandala* form.

CEYLON was converted to Buddhism during Asoka's time and it has remained the headquarters of the Theravada school. It was here then the Buddhist Pali canon was written down in the 1st century BC. From the 3rd century B.C. Buddhist stupas and viharas were raised here in such places as Anuradhapura and polonnaruva, the earlier and later capitals respectively of Ceylon.

BURMA though officially a Theravada country, the religion practised here is a mixture of both Hinayana and Mahayana. King Anawratha of Pagan (11th century A.D.) was responsible for some of the most beautiful Buddhist temples in Burma.

Thailand and Indo-China

The Siamese contracted Buddhism before migrating south from their native China. They apparently acquired at first the Mahayana Buddhism and later the Theravada. During the 14th and 15th centuries A.D., the power of Siam extended and its fame as a great Buddhist power spread rapidly abroad. About the year 1350 A.D., the large, magnificent and intensely Buddhist city of Ayuthia was built. In Cambodia the religion was a blend of Hinduism and Mahayana Buddhism until the 14th century and this had largely influenced the history and art of the famous temple at Angkor. Later the Siamese influence became paramount. But in contrast to Siamese Buddhism there is a strong element of Hinduism in Cambodian Buddhism.

Indonesia

During the Saliendra period, various Buddhist temples arose in Java and Sumatra. The earliest of these is the Chandi Kalasan. The relics of the small chapels at Chandi Sewu at Prambanam are more beautiful. At Chandi Mendut lovely figures of Buddhas and Bodhisattvas are preserved.

At Borobudur is the stupa built in the form of Meru. It has a series of seated Buddha figures and magnificent series of relics illustrating the life of Buddha according to the *Lalitavistara, Jatakamala,* etc. It dates from the 8th century A.D.

The other Buddhist temples are Chandi-Plaosan and Chandi Jago at Sinhasari. Chandi Jabung, with unique circular tower, in far eastern Java, dates from 1354 A.D.

China

Buddhism was introduced into China during the first century A.D. Since that time eminent Indian and Chinese monks visited each other's country on many occasions and gradually translations of Buddhist scriptures were made. The careers of Fa Hsien and Hsuen Tsang are well-known. After the 6th and 7th centuries A.D., Buddhism in China gradually formed around a number of schools each having its own peculiar system of teaching. Chief among these schools were the Tientai, Chan (Dhyana), Chintu (Pure Land), Lu (Vinaya) and Mi (Tantric). During the Sui (581–618) and Tang (618–906) dynasties, Buddhism reached its full bloom in China and Buddhist architecture, sculptures and temples were produced all over the country.

Japan

Buddhism was introduced into Japan through Korea in the 6th century A.D. Ever since its introduction the religion has maintained a fairly firm hold over the people of Japan. The new religion did not wipe out the native Shintoism from which it imbibed several principles. Of the various sects of Japanese Buddhism should be mentioned Tendai, Shingon, Jodo, Shinshu, Nichiren and Zen. Among these, "Zen" is a unique sect of "mystic meditation" and "Nichiren" is characterised by its violent attacks on other sects. Of Buddhist monuments special mention must be made of Horyuji temple built by Prince Shotoku Taishi, and the 42-foot high bronze image of Buddha at Kamakura.

Egypt

Head of Buddha(?). Terracotta. From Memphis.

This photograph has been lent by Prof. T. Balakrishnan Nayar, Principal, Presidency College, Madras, who has also furnished the following note:—

"Terracotta head of the Buddha from the foreign quarter at Memphis in Egypt, dating from the period of the occupation of the city by the Persians—525 to 405 B.C.—modelled in solid clay. Height about 3 inches.

"Sir Flinders Petrie who excavated the head calls it Tibetan. It has distinct Mongoloid features. Gautama the Buddha was born among the Sakyas, a sub-Himalayan people, who like the Koliyas, the Licchavis and the Moriyas were of Mongoloid origin and therefore as Indo-Mongoloid ethnically like the Gorkhas of Nepal.

"The head of the Buddha is shaven but shows a top-knot, a crest or a crown which in later Indian art stood for the *ushnisha.* The Buddhist monk wears a full tensure. But our figure has a chignon at the top of its head. Were it not for this and the apes represented as clinging to the head on either side confusion with any other monk would have been inevitable. From the Jataka stories which are as old as the compilation of the Buddhist canon at the council of Vaisali about 377 B.C., we learn that the Buddha in two of his former births was an ape.

"Not at Gandhara but at Memphis probably was the first Buddha image fabricated. In this figure we have the lost prototype of the real Buddha—an Indo-Mongoloid by birth."

APPENDICES RELATING TO THE GOVERNMENT MUSEUM PUDUKROTTAI

APPENDIX A.

STATEMNET SHOWING THE NUMBER OF VISITORS TO THE MUSEUM DURING THE YEAR 1956–57.

Months.	Literates.		Illiterates.		Purdah ladies.	Students and teachers.			Grand total.
	Males.	Females.	Males.	Females.		Teachers.	Boys.	Girls.	
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
April 1956	1,772	976	3,333	3,718	24	19	99	38	9,799
May 1956	2,040	1,080	3,631	4,010	37	..	122	..	10,761
June 1956	1,965	1,107	3,740	4,177	103	2	25	15	10'989
July 1956	1,780	1,032	3,372	3,786	63	11	101	22	9,970
August 1956	1,891	1,235	3,482	3,852	31	18	116	138	10,460
September 1956	2,123	1,219	3,413	3,823	34	28	399	148	10,578
October 1956	14,477	12,028	37,342	42,722	..	174	2,396	310	106,569
November 1956	2,989	2,272	6,147	5,034	..	25	147	75	16,442
December 1956	3,310	2,301	3,626	4,050	84	81	340	39	13,287
January 1957	2,662	1,990	3,248	3,684	49	5	115	..	11,584
February 1957	2,743	2,239	3,806	4,609	29	31	345	50	13,397
March 1957	2,737	2,084	3,414	3,862	61	21	198	3	12,097
Total ..	40,489	29,563	78,554	87,327	515	415	4,403	848	235,933

APPENDIX B.

LIST OF EDUCATIONAL INSTITUTIONS WHICH VISITED THE MUSEUM 1956–57.

1 T.E.L.C. Higher Elementary School, Sengaraiyur.
2 Raja of Dinagar R.C. Senior Basic School, Ramanathapuram.
3 Government Basic Training School, Melur (Madurai district).
4 Ambika Elementary School, Golden Rock, Tiruchirappalli.
5 Government Basic Training School, Pudukkottai.
6 Municipal Basic Elementary School, Pillaithaneerpandal, Pudukkottai.
7 De Britto High School, Devakottai.
8 Sri Sarada Secondary School, Pudukkottai.
9 R.C. School, Marthandapuram, Pudukkottai.
10 B.E. School, Marayappatti.
11 Board Elementary School, Vayalogam.
12 R.C. Aided Elementary School, Varagary.
13 T.E.L.C. Elementary School, Pudukkottai.
14 Ranee's Municipal Elementary School, Pudukkottai.
15 R. C. Higher Elementary School, Illuppur.
16 Municipal Elementary School, Gandhinagar, Pudukkottai.
17 Bishop Heber High School, Tiruchirappalli.
18 Holy Cross Convent, Tiruchirappalli.
19 Municipal Elementary School, Rajagopalapuram, Pudukkottai.
20 Holy Cross College, Tiruchirappalli.
21 Ramanathan Chettiar High School, Nachandupatti.
22 Municipal Basic Elementary School, Malayedu, Pudukkottai.
23 Board Elementary School, Allangudi village.
24 St. Anthony's Elementary School, Arasadipatti.
25 St. Theresa's R.C.S.B. School.
26 Veterinary College, Madras.
27 Board Middle School, Gandhinagar, Pudukkottai.
28 Municipal Elementary School, Tirugokarnam.
29 Municipal Basic Elementary School, Machuvadi, Pudukkottai.
30 Municipal Elementary School, Tiruvappur, Pudukkottai.
31 Municipal Elementary School, Santhanathapuram, Pudukkottai.
32 Municipal Elementary School, South 2nd Street, Pudukkottai.
33 T.E.L.C. High School, Pudukkottai.
34 Municipal Elementary School, Pudukkottai.
35 Raja Sethupathi High School, Peramakudi.
36 Board High School, Arimalam.
37 R.C. School, Pudukkottai.
38 Sri Sarasvathi High School, Konarpet.
39 Sri Brahadambal Government High School, Pudukkottai.
40 Kulapathi Baliah School, Pudukkottai.
41 S.K.T. Ghandi Secondary School, Rayavaram.
42 St. Joseph's College, Tiruchirappalli.
43 St. Joseph's College Sacred Heart Hostel, Tiruchirappalli.
44 Teachers Association Centre, Puthunatham, Tiruchurappalli district.
45 M. C. T. Rm. Middle School, Kulipirai.
46 St. Mary's Higher Elementary School, Periyavarsily.
47 R.C. Higher Elementary School, Palakurichy.

48 Board Elementary School, Tiruvengaibasal.
49 Municipal High School, Ponnagaram, Madurai.
50 Stella Maris College, Mylapore, Madras.
51 Municipal Elementary School, Kovilpatti.
52 Ponniah High School, Tiruchirappalli.
53 Holy Cross School, Tiruchirappalli.
54 Sri Saraswathi Middle School.
55 R.C.M. Higher Elementary School.
56 Board High School, Manachanallur.
57 Diamond Jubilee High School, Gobichettipalayam, Coimbatore district.
58 Sandaipettai School, Pudukkottai.
59 Sri Subbarama Ayyer's Secondary School, Pudukkottai.
60 Board Elementary School, Sundaram.
61 T.V.B.S. A.A. Volley Ball Team, Coimbatore.
62 T.V.B.S. A.A. Basket Ball Team, Coimbatore.
63 S. S. A. High School, Rangiam.
64 National College High School, Tiruchirappalli.
65 Sri D. A. Higher Elementary School, Kunnakudi.
66 Board High School, Annavasal.
67 Sri Savetri Vidyalaya School, Tiruchirappalli.
68 Sacred Heart School, Palakkarai, Tiruchirappalli.
69 Stockmen Course, Pudukkottai.
70 Kasi Chetty Municipal High School, Tiruvanaikaval, Tiruchirappalli.

APPENDIX C.

SPECIMENS ADDED TO THE MUSEUM DURING THE YEAR 1956–57.

Serial number and name of specimens.	Number.	Remarks.
Geology.		
1 Magnesite (Mycos) samples	1	Presented.
2 Orthoclase Telspar s	1	Collected.
3 Quartz-Crystal s	1	Do.
4 Quartz Peble s	1	Do.
Zoology.		
5 The Common Indian Mongoose	1	Departmental collection.
6 The Indian Civet	1	Do.
7 A Cobra (binocellate) Naja naja	1	Do.
8 Long tailed monkey, the Langer or 'Hanuman' (Small).	1	Do.
9 Long tailed monkey, the Langar or 'Hanuman' (Bigger).	1	Do.
10 A double headed calf	1	Presented.
11 Skeletal parts of the Great Indian Fin Whale (Balaenoptera indica).	1	Presented by the Madras Fisheries Department.

Serial number and name of book.	Number.	Remarks.
Photographs.		
12 Bonnet monkey and young	1	Departmental acquisition.
13 Slow lorris	1	....
14 Slow lorris	1	....
15 Lone tusker	1	....
16 Wild tusker	1	....
17 An albino Indian elephant from Travancore.	1	....
18 The Nilgiri Tahrpr Ibex	1	....
19 Indian pangolin, or scaly ant-eater	1	....
20 Mugger or Indian crocodile	1	....
21 Indian moniter lizards	1	....
22 Indian lion	1	....
23 Unpleasant surprise (A tiger greets the ambushed Camera).	1	....
24 Panther at its kill	1	....
25 Indian sloth bear	1	....
26 India's great one-horned rhinoceros ..	1	....
27 The great one-horned rhinoceros	1	....
28 Great Indian one-horned rhinoceros ..	1	....
29 Sambar	1	....
30 Sambar hinds at a waterhole	1	....
31 A Sambar family on the move	1	....
32 Sambar or rusa deer	1	....
33 Black buck	1	....
34 Chital or spotted deer	1	....
35 Chital or spotted deer on the run	1	....
36 Chital or spotted deer at waterhole	1	....
37 Robber crab	1	....
38 A mosquito catching attid spider	1	....
39 'Kyangs' or wild asses on the Tibetan plateau.	1	....
40 Indian wild ass	1	....
41 Kutch wild ass	1	....
42 Great Indian rhinoceros leaving its wallow.	1	....
43 Great Indian rhinoceros	1	....
44 Great Indian one-horned rhinoceros ..	1	....
45 Panther at its kill	1	....
46 Swamp deer	1	....
47 Black buck	1	....
48 Indian Gurella	1	....
49 Gaur or Indian bison	1	....
50 Bull gaur	1	....
51 A herd of Indian gaur	1	....
52 Wild buffalo	1	....
53 Mouse hare on the high Tibetan steppe ..	1	....
54 Scorpion and family	1	....
55 The painted grass-hopper	1	....
56 Praying Mantis and grass-hopper	1	....

Serial number and name of book.	Number of copies.	Remra
Photographs—cont.		
57 Tussar silk moth and cocoon	1	....
58 A butterfly to be	1	....
59 Painted grass-hopper	1	....
60 Indian Toad	1	....
61 The green grass snake	1	....
62 The Bloodsucker	1	....
63 Spotted deer	1	....
64 The yak	1	....
65 Old bull rhino	[illegible]	....
66 Wild Elephant	[illegible]	....
Botany.		
67 A multi-headed palmyra	[illegible]	....
68 A fasciated palmyra palm	1	....
69 A Three crowned coconut palm	[illegible]	....
70 A Coconut fruit giving rise to three shoots ..	[illegible]	....
71 A Musa with 4 branched inflorescence ..	[illegible]	....
Art and Industries.		
72 Museum buildings during the International Museum Week celebrations, decorated and illuminated different views.	9	....
73 Portraits of King George V & VI	2	....
Archæology.		
Frame No. 1.		
74 Jaina stone Sculpture, Mosakudi, Kolattur taluk.	1	....
75 Jaina stone Sculpture, Tenimalai, Tirumayam.	1	....
76 Jain Yakshi with Attendants, Sembattur ..	1	Measurement of the frame No. I, 17½″ × 21½″
77 Jaina stone sculpture, Kannangudi, Kolattur taluk.	1	....
78 Jaina stone sculpture, Munisandai, Tirumayam.	1	....
79 Jaina stone sculpture, Kannangaraikkudi.	1	....
80 Jaina stone sculpture, Tekkattur, Tirumayam.	1	....
81 Jaina stone, sculpture Ammachatram, Kolattur.	1	....
Frame No. II.		
82 Natural Cavern (Andarmadam), Tenimalai, Tirumayam.	1	....
83 Lion Pillar of a porch in front of the Southern niche of the garbagraham of the Siva temple.	1	....
84 Lion Pillars-Semabttur, Alangudi taluk ..	1	Measurement of the frame No. II, 17½″ × 21½″.
85 Stone sculpture, Sittannavasal, Kolattur taluk.	1	....
86 Do. Do.	1	....
87 Stone sculpture, Annavasal, Kolattur taluk.	1	....

Serial number and name of book.	Number of copies.	Remarks.
Archaeology.		
Frame No. III.		
88 Lion pillars, Chettipatti, Kolattur taluk ..	1	....
89 Do. Do. ..	1	Measurement of Frame No. III, 15½" × 21½"
90 The Jaina ruins, Chettipatti, Kolattur taluk.	1	....
91 Do. Do.	1	....
92 Do. Do.	1	....
93 Stone sculpture	1	....
Frame No. IV.		
94 Jain sculpture, Chettipatti, Kolattur taluk.	1	Measurement of Frame No. IV, 15¼" × 21½".
95 Do. Chettipatti, Kolattur taluk.	1	....
96 Do. Tiruppur, Kolattur taluk ..	1	....
97 Do. Valavampatti, Alangudi taluk.	1	....
98 Do. Puthambur, Alangudi taluk.	1	....
99 Ruined Jaina temple on a hill, Maylapatti, Pudukkottai State.	1	Photographed by the Department.
100 Do. Do.	1	Do.
Frame No. V.		
101 Jain sculpture (Tirthankara) Tondaiman Nallur, Jain temple mound.	1	Photographed by the Department.
102 Jain sculpture (Tirthankara) Sembattur jain temple mound.	1	Do.
103 Jain sculpture (headless Tirthankara), Vellanur.	1	....
104 Jain sculpture (Tirthankara) Sembattur (?) Jain temple mound.	1	....
*105 Jain chaumukh showing Parsvanatha Danvalapadu, Cuddapah district.	1	....
*106 Jain memorial pillar, Danvalapadu, Cuddapah.	1	*Superintendent, Government Museum Madras-8.
Frame No. VI (size 25½" × 16½".)		
*107 Muchukundesvara temple view from south, Kodumbalur.	1	....
*108 Ardhanarisvara (in the government Museum, Pudukkottai) from Muvarkoil, Kodumbalur.	1	*Photographed by the Department.
*109 Vinadhara Dakshinamurti, Muvarkoil, Kodumbalur.	1	....
*110 Vyala from plinth mounding Muvar kovil, Kodumbalur.	1	....
*111 Kalarimurti (Plastercast), Muvar Kovil, Kodumbalur.	1	....
*112 Gajarimurti (Plastercast), Muvar Kovil, Kodumbalur.	1	....
*113 Big stone Nandi (Bull) near Vattamkutcheri, Kodumbalur.	1	....
*114 Excavated sculptures Muvar kovil, Kodumbalur (These two sculptures are in the Pudukkottai, Museum.	1	....

Serial number and name of specimens.	Number of copies.	Remarks.
Archaeology.		
Frame No. VII (size : 25½″ × 16½″).		
115 Elephant crest of Muttariyars, found near samanar kudagu on Melamalai (Western hill) at Narttamalai.	1	....
116 Dvarapalaka (south side of entrance) of Vijayalaya Colisvara temple at Narttamalai.	1	....
117 Dvarpalaka (South side of entrance) of Vijayalaya Colisvara temple.	1	....
Frame No. VIII.		
118 Corbels near Vijayalaya Colisvaram—Melamalai, Narttamalai.	1	....
119 Vijayalaya Colisvaram temple before conservation.	1	....
Frame No. IX.		
120 Vishnu temple called 'samanar kudagu' on melamalai before conservation, and excation.	1	....
121 Vishnu temple called after excavation, and restoration of the plinth infront, and conservation.	1	....
122 Siva temple called 'Paliyil svaram'—Melamalai, Narthammalai late pallava period.	1	....
123 Frieze of Bhutaganas (Bhutavari) with inscriptions.	1	....
124 Bohdisattva Maitrya, Taxila	1	....
125 Head of Buddha (Gandhara sculpture) Taxila.	1	Presented by Archaeological Museum, Taxila.
126 Plan of vijayalaya Colisvarm, Melamalai-Narttamalai.	1	....
127 Siva Temple at Tiruvidaiyapatti, Alangudi.	1	....
128 Plan of Triuppemmanandar temple with a graft of the temple.	1	....

Appendix D.

List of books added to the Museum Library.

1 Modern Indian Art, published by Dhoomi Mal Damramdas, New Delhi.	1	Present.
2 Journal of Sri Venkateswara Oriental Institute, Tirupati, Vol. XV, No. 2.	1	Do.
3 The Madras Treasury Code, Vol. I, Second Edition.	1	Do.
4 Textiles and Ornaments of India	1	Do.
5 Alphabetical List of villages Ramanathapuram district.	1	Do.
6 Indian Temple Sculpture	1	Do.
7 Manavar Ilakkiya Punga	1	Do.
8 Hindi Pracharek	1	Do.
9 Administration report of the Museum, Zoo and Government gardens of Travancore-Cochin Government for the year 1953–54.	1	Do.

Serial number and name of book.	Number of copies.	Remarks.
Archaeology.		
10 Administration report of the Museum, Zoo and Government gardens of Travancore-Cochin Government for the year 1954–55.	1	Present.
11 Indian Literary Review, 1956	1	Do.
12 Indian Literary Review, Vol. XXVII, No. 5 (October 1956).	1	Do.
13 Indian Literary Review, Vol. XXXII, No. 10 (March 1957).	1	Do.
14 Marg Magazine—Vol. IX, No. 2	1	Subscribed.
15 Do. Vol. IX, No. 3	1	Do.
16 Do. Vol. IX, No. 4	1	Do.
17 Man in India, Vol. No. 1 (January-March 1956).	1	Do.
18 Man in India, Vol. 36, No. 2 (April-June) ..	1	Do.
19 Do. Vol. 36, No. 3 (July)	1	Do.
20 Do. Vol. 36, No. 4 (October-September 1956).	1	Do.
21 Journal of the Bombay Natural History Society (April 1956).	1	Do.
22 Journal of the Bombay Natural History Society (August 1956).	1	Do.
23 Journal of the Bombay Natural History Society (December 1956).	1	Do.
24 Journal of Indian Museum, Vol. IX, 1955 ..	1	Do.
25 Journal of the Numismatic Society of India, Vol. XVIII, Par, 1956.	1	Do.
26 Bulletin of the Prince of Wales Museum of Western India.	1	Do.
27 'Lalit Kala' a Journal of Oriental Art chiefly Indian Nos. 1 and 2, April 1955 and March 1956.	1	Do.

DEPARTMENT OF HEALTH, EDUCATION AND LOCAL ADMINISTRATION

(Education)

G.O. No. 1256, 19th July 1957

Museum—Administration Report of the Government Museum at Madras and Pudukkottai and National Art Gallery, Madras, for the year 1956–57—Recorded.

READ—the following paper :—

Letter from the Superintendent, Government Museum, dated 30th May 1957, No. 2296/57-B-1.

Order—No. 1256, Education, dated 19th July 1957.

Recorded.

2. The Government Museum, Madras, continued its useful work during the year 1956–57. The most important feature in the activities of the Museum during the year under review, was the special exhibition, held in connexion with the 2500th Buddha Jayanti Celebrations. The exhibition was declared open by Dr. Rajendra Prasad, the President of India, on the 27th May 1956 and proved to be a great success. The exhibition was immensely popular and was considered to be one of the best of its kind.

3. The Government Museums at Madras and Pudukkottai participated in the International Museum Week celebrations organized by the UNESCO during the year 1956–57. The celebrations were inaugurated by the Governor of Madras on the 8th October 1956 at the Museum Theatre. During the International Museum Week from the 8th to 13th October 1956, the Museum buildings were floodlit and the galleries were kept open to the public from 7 a.m. to 7-30 p.m. daily. Special exhibition intended to give prominence to some of the outstanding collections

and recent acquisitions in the different sections of the Museum, were arranged. A series of documentary films were also screened at the Museum Theatre during the week for the benefit of school children.

4. A special exhibition representing "Tamil Culture" was organized during May–June 1956 at Sarvodayapuram, Kancheepuram, in connexion with the Sarvodya Sammelan and the All-India Basic Education Conference, held at Sarvodayapuram, Kancheepuram.

5. The Government Museum co-operated and participated in the Centenary Exhibition of the University of Madras by lending specimens for display in the Exhibition. Exhibits were also given on loan to the All-India Handloom Board for display in the Handloom Exhibition held in Venice during August 1956, and to the Lalit Kala Akadami for display in the mobile Buddha Jayanti Exhibition organized by it.

6. During the year under review, on the recommendation of the Museum Committee, a large mural showing a flock of White Ibis was got painted by Sri K. C. S. Panikar, Vice-Principal of the School of Arts and Crafts, Madras, for the Bird Gallery of the Museum. An order was also placed with the permission of the Government of India, for the acquisition for the National Art Gallery, Madras, of a replica of the sculpture under the caption "Triumph of Labour", the original of which was being executed by Sri D. P. Roy Chowdhury, Principal, Government School of Arts and Crafts, Madras, for the National Art Gallery, New Delhi.

7. During the year under review, the Pudukkottai Museum participated in the Historical Exhibition of the Raja Serfoji College, Tanjore, and in the educational exhibition organized by the Government Training College, Pudukkottai, in connection with the Centenary Celebrations of the Madras University.

8. During the year, the Government Museum and National Art Gallery, Madras, attracted several distinguished visitors, Chief among them being Mr. Earl Warren, Chief Justice of United States of America and His Majesty the Emperor of Ethiopia. The number of visitors to the Government Museum, Madras, was 421,751 as against 824,638 during the year 1955–56. The total number of visitors to the National Art Gallery, Madras, and the daily average attendance during the year were 65,286 and 211 as against the previous years figures of 66,361 and 166. The total number of visitors to the Government Museum, Pudukkottai, during the year was 235,933 with a daily average attendance of 845 as against 125,773 with a daily average attendance of 449 in the previous year.

9. Consequent on the reorganization of the States, the Government of Madras have agreed that the management and

control of the Padmanabhapuram Palace and Museum, Kanyakumari district, together with the staff attached to them may be retained by the Government of Kerala subject to the conditions that the cost of maintenance of the Palace and Museum is shared equally between the two Governments and that no article in the Palace and Museum is removed without the prior approval of the Government of Madras.

V. RAMASWAMI,
Deputy Secretary to Government.

To the Superintendent, Government Museum, Madras.

" Director of Public Instruction.

" Accountant-General.

" Director-General of Archæology in India, New Delhi.

" Revenue Department.

" Industries, Labour and Co-operation Department.

" Librarian, Madras Legislature Library.

" Librarian, Secretariat Library.

Press.